PRINCIPLES OF EFFECTIVE SPEAKING

WILLIAM PHILLIPS SANDFORD
AND
WILLARD HAYES YEAGER

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Speaking Is Primarily a Thinking Process.
—Victor Alvin Ketcham

PRINCIPLES OF EFFECTIVE SPEAKING

A Text for Colleges and Universities

BY
WILLIAM PHILLIPS SANDFORD
AND
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UNIVERSITY OF ILLINOIS

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To

VICTOR ALVIN KETCHAM

Professor and Head of the Division of Public Speaking in the Ohio State University, and lecturer on effective speaking, who has been a leader in the application of the ancient principles of rhetoric to modern speaking, and to whom we are greatly indebted for our point of view, we dedicate this book.

PREFACE

Educators, business men, and leaders in the professions everywhere recognize the importance of effective speaking. The ability to select, phrase, and state facts and ideas with compelling force is admittedly a vital asset in private conversation and in public address. Testifying to the universal recognition of this fact is the growth of academic courses purporting to train students for effective oral discourse. The demand for instruction has led also to the publication of numerous texts, designed for high schools, colleges, industrial, and part-time schools.

This book has been written because of a long-felt need for a text which should offer practical discussion of *all* of the elements of effective speaking. There have been good books on delivery, and good ones on speech composition, but we have found no single text which gives adequate treatment of both, or which does not greatly overemphasize one at the expense of the other. We have tried to write an inclusive elementary text, which gives consideration to all of the phases of content, composition, and delivery in proportion to what we believe to be their relative importance.

As special features which we hope will commend this book to teachers, we may mention the chapters on the three elements of effectiveness in speaking, on the general purposes of speaking, on the analysis of audiences, and on the planning of informative, persuasive, and entertaining talks. Throughout our discussion, we have tried to relate the various topics treated to the great rhetorical tradition which has come down to us from Aristotle,

Cicero, Quintilian, Demetrius, "Longinus," Cox, Whately, Campbell, Blair, and a host of others. Thus we have emphasized the fact that the theories of effective speaking have been the product of slow growth through the centuries. It has been our aim to adapt the ancient principles to the conditions which confront the modern speaker. Finally, we have emphasized the equal applicability of these principles to private and to public speech.

It is to those who wish, as we do, to give instruction in all phases of effective speaking in their elementary course, that we offer this book. We trust that it may promote thorough and practical instruction in this important subject.

W. P. Sandford
W. H. Yeager

Urbana, Illinois
March 1, 1928

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CHAPTER I

Speaking as an Aid to Success

As a vessel is known by the sound, whether it is cracked or not, so men are proved by their speeches whether they be wise or foolish.—Demosthenes.

The Nature of Speaking.—Speaking is one of the most common of all human activities. With the exception of the deaf mute and a relatively small number of people who have physical disabilities, we all talk. From the time we get up in the morning until we go to bed at night our contacts with people force us to engage in both public and private speaking. We talk to the members of our families. We talk to our business and professional associates.

In all our speaking we try to communicate our ideas so clearly, so vividly, so persuasively, or so entertainingly that our hearers understand them, act on them, and are entertained by them, depending on the particular problem involved. Speaking is thus an agency for influencing the thought and the conduct of our fellows. It is an agency for effective social control. To speak effectively is to lift ourselves above our fellows, for we are known by the quality of our speech.

Amount of Speaking Is Increasing.—The amount of talking each individual does depends on the number and the variety of his contacts with people. The man or woman whose work requires continual association with others, talks far more than one who has few such contacts.

Speaking Contacts Are Increasing.—Modern mechanical modes of transportation and methods of communication have provided us with far more contacts with people than have been enjoyed by the people living in any other age. We use the railroad, the automobile, and the steamship to carry us to others for the purpose of direct oral communication. To these means of travel we have now added one still more rapid, the airplane. The airplane reduces hundreds of miles to a few hours. The comfort, rapidity, and cheapness of these means of travel have greatly influenced the number of our contacts with people. The business man in New York can take a train near the end of his business day and the next morning be in Chicago ready for conferences with his business associates. Business and professional men and women journey hundreds of miles for the purpose of carrying their messages directly to the persons concerned. They have found that personal contact provides the most satisfactory method for influencing the conduct of others.

The telephone, although not so satisfactory as a direct personal conference, has added to our contacts with people and has become extremely important as a means of communication. With the single exception of the personal conference, telephonic speaking is for most purposes more satisfactory than any other form of communication. Business organizations have recognized the need for developing the efficiency of their employees in handling telephone calls. One national organization employs an instructor who travels from office to office instructing their employees in efficient telephonic speaking.

Radio speaking has also become an important means of communication. Frequently dozens of radio stations are hooked together to carry the voices of well-known business and professional men. Estimates of the size of

radio audiences run into the millions. The radio speaker has a far more difficult problem than the speaker who is actually in the presence of his audience. Radio speaking is also much more difficult than speaking over the telephone. The radio speaker cannot see his audience. While speaking he has no way of knowing how his ideas are being received. His audience cannot talk to him as the conferee in the telephone conversation can talk to the conferrer. The fact that the radio speaker has no direct contact with his audience makes his problem very difficult. The radio audience can leave at any time it may choose. Whenever the speaker fails to make his subject interesting the listener turns the dials and joins another audience. When the speaker is before his audience in an auditorium, social pressure usually keeps the members in their seats even though the speech is not interesting.

Since the problem of radio speaking is more difficult, the radio speaker must be especially careful about the composition of his speech. Every line and every word must be of such a character that the members of the audience want to listen. The speaker's ideas must deal with the vital experiences of his audience. He must then make unusually good use of the familiar, the striking, the varied and the concrete, if he is to keep his audience.

Luncheon Clubs.—The rapid spread of the noonday luncheon club has also contributed to the increase in the amount of speaking. Every city has one or more of these clubs. Meetings are usually held once a week. The members are usually addressed by men and women prominent in public life. Besides the weekly speech these clubs foster much talking. Their weekly get-togethers provide opportunities for much conversation.

Associations.—Almost every business or profession has its association. Many of these associations are of local character. Others are state-wide in scope, and still others are national. There is the local Retail Druggists'

Association, the State Retail Druggists' Association, and the National Retail Druggists' Association. There is a local Bankers' Association in many communities, a State Bankers' Association, and a National Bankers' Association. There are local, state, and national teachers' associations; and local, state and national medical associations. Other examples of associations are the National Association of Mutual Insurance Companies, the National Retail Merchants' Association, the National Chamber of Commerce, the National Automobile Chamber of Commerce, the National Manufacturers' Association, the American Engineering Council, and the American Cotton Manufacturing Association. All of these associations and hundreds of others hold regular meetings where there is much opportunity for every type of speaking, both public and private and informative, persuasive and entertaining.

The desire for friends and associates, the desire for the companionship of other people, and the direct business benefits resulting from these contacts, influence most of us to seek membership in these groups. It does not matter what kind of work you may be in after leaving college, you are sure to have many opportunities for both public and private speaking. When these opportunities come, you want to be prepared to use them to your greatest advantage. They result in success or failure depending on how you use them. The successful man or woman uses all of these opportunities to increase personal influence. Study the rules underlying effectiveness in speaking. Apply them to your every speech problem. Such study and application pays large dividends in increased success.

The Importance of Effective Speaking.—Speaking is so common that most people do not prize it. Yet day by day our speaking plays its vital rôle in making or marring our success. Every business, professional or

social contact provides an opportunity for speaking, and through this speaking opportunity for influencing the conduct of others. Every time we speak in private or in public we have an opportunity for increasing our influence.

Speaking has played an important part in every great political, economic and social movement. The man who seeks honor in public life has a very difficult problem if he lacks the ability to speak effectively. The business man who tries to persuade his associates to build a new factory is handicapped by ineffective talk. The man who raises money for the relief of flood victims, lacking the power vividly to picture the distress and suffering of the people concerned, will fall short of the greatest success. In all walks of life the man of great ability who cannot effectively present his ideas, frequently falls behind the man of lesser ability who possesses the power of interesting and convincing speech.

The leaders in every business or profession are those who have developed their speaking ability. The leaders in your own community are those who have learned to express themselves clearly, convincingly, and persuasively.

Business.—Success in business is to a very large extent dependent on effectiveness in speech. The head of the business must secure the confidence and the good will of his employees. He secures this confidence in part by his direct contacts with them. Of course, in a large corporation the president deals only with the principal executives under him: such as the general manager, the production manager, the sales manager, the advertising manager, and the credit manager. These in turn must deal with the people in their respective departments. To secure confidence and good will these executives must be effective talkers.

In order to insure the highest success of the organizations the employees should be effective in speech. They

must deal with each other in order to carry on the business, and the effectiveness of their talk bears a direct relation to the profits of the firm. Effective speaking helps the employee not only to handle the routine matters coming to his attention competently, but helps him to increase his usefulness to the organization and is thus an important factor in personal advancement. This problem of personal relationship is one of the most important problems confronting business men today. Leading business and professional men are turning their attention more and more to the solving of it by increasing speech efficiency.

Besides the need for speech effectiveness in the internal organization of the business, its very life is dependent upon its dealings with the public. The factories, machinery, and equipment will rust and decay unless the products made by this machinery and equipment can be sold at a profit. This is the work of the sales organization. The salesman must sell a sufficient quantity of the products of the organization to keep the factories running, provide work for the labor, salaries for the officers and directors, and profits for the owners. The speaking of the internal organization of the business may be ineffective and the industry may live if the speaking effectiveness of the sales organization is developed to a high degree. Effective speaking is more important to the salesmen than to other men in the organization. They must persuade their prospects to buy. The success of the sales organization is measured by the amount of business it gets. This is the test of their speaking effectiveness. A salesman who develops unusual ability in the persuasive handling of facts and opinions has a place waiting for him at the top. His services are always in demand.

The success of any industry can in large measure be gauged by testing the speaking effectiveness of its execu-

tives and other employees. Charles M. Schwab, John Wanamaker, Judge Gary, and a host of other men have used effective speaking as an aid to success. Daniel Webster is reported to have said that he would rather lose all of his possessions than the power of speech, for by it he could regain all the rest.

The need for effective speaking is not confined to large corporations. Effective speaking is necessary for success in any work you may do. One of the first things you will do when you finish your education is to apply for a position in some business or profession. The first major speaking problem you will have is to sell your services. After you have secured the desired position, you will find that the development of your ability to speak is necessary for your continued success. Ineffective talkers are found in mediocre positions, while the man who knows how to get other people to act on his ideas climbs —he succeeds. It makes no difference whether you are the head of a large corporation or the proprietor of a small grocery, your success in your work will largely depend on the effectiveness with which you speak. The business world pays large rewards to men and women who know how to accomplish results through the power of the spoken word.

In the Professions.—Effective speaking is also of great importance in the professions. The most successful lawyers are those who have learned to influence judges and juries to do what they want them to do. The chief business of the lawyer is to persuade. His success to a large extent depends on the number of cases he wins. In order to win cases he must convince the judge and the jury that the cause of his client is just. The successful lawyer applies all of the guiding principles of effective speaking. He handles facts and opinions so convincingly and persuasively that he establishes his case. Charles E. Hughes, Elihu Root, and Daniel Webster could not

have achieved the highest eminence in their profession without effective speaking.

Speaking is also of the highest importance in the ministry. Our greatest ministers have been forceful, persuasive speakers. The leading and most influential ministers in every community are those who are the most persuasive speakers. The minister who fails to develop unusual speaking ability is to be found in a mediocre position. Effective speaking will increase the capacity of the minister to accomplish greater good in his community. Henry Ward Beecher and Russell H. Conwell owed much of their success to their effectiveness in influencing the conduct of others through the power of persuasive speech.

We usually think of the doctor as having little use for effective talk. Yet this is not the case. Every doctor values as an indispensable asset the confidence of his patients. He knows that the patient who has confidence in him recovers more quickly. The well-known phrase, "confidence in the doctor is a large part of the battle," is not a meaningless commonplace. Many learned doctors fail to achieve great success because they have not learned the vital importance of securing the confidence of their patients. On the other hand, we have many doctors, less skilled, who have achieved success because of an appreciation of this very fundamental problem. There is no better way for a doctor to gain confidence, assuming that he is a skilled physician or surgeon, than to make his talking effective, through an application of its underlying rules. A patient likes to feel that a doctor is interested in his case. The doctor who hustles his patient into his office, takes his temperature, feels his pulse, gives him some pills and then hurries him out, fails to secure that confidence which is so necessary not only for his success but also for putting his medical skill and knowledge to practical use. He loses patients and

loses opportunities for service. A quiet and intelligent discussion of the case with the patient, an explanation of the illness and the nature of the remedy, will make the patient believe that the doctor knows his business and can be trusted with the most difficult case. The practice of the doctor who learns to secure the confidence of his patients grows. Such a doctor not only succeeds but becomes a real asset to the community in which he lives.

In the training of our youth the teacher must talk. The quality of the teacher's speaking has a very direct relation to the progress of his students. The teacher is especially concerned with the presentation of facts. These facts must be presented vividly to secure the students' understanding. They must be presented in an interesting way. The wants and desires of the students must be intimately related to the subject matter if successful teaching is to result. The content of the course must be made interesting, or the teacher falls short of success. When teachers fail to interest their students and fail to secure the understanding desired, the fault is very often to be found in the quality of their speaking. Effective speaking is a most important aid to success in teaching.

Good Speaking Increases Success.—Regardless of whether our work and social contacts demand much or little talk, the quality of our speaking, either in public or in private, to a very large degree determines our success. The leaders in every business and profession are those who have developed their ability to talk clearly, convincingly, and persuasively. No part of an individual's personality is more important than speech, in making for personal success. We are judged by the people with whom we talk largely on what we say and the way we say it. Our reputation is made or marred by the quality of our speaking.

When the executive fails to make his orders clear to

his subordinates, time is lost and reduced profit results. When the sales manager fails to secure the degree of co-operation he desires from the salesmen, the wheels of industry must slow down. When the teacher fails to create a want for his information in the minds of his students, he is credited with being dull and uninteresting. When the doctor fails to speak tactfully to his patient, confidence in him is destroyed and his practice suffers loss. The retail salesman who shows irritation when a customer makes a complaint, injures the firm and relegates himself to the scrap heap of ineffective talkers. The father or mother who scolds, begs and talks to a child about duty is making a mess of the problems of parenthood.

Because talk is so common so many people let it run its course without attempting to give themselves proper coaching and guidance. Those who learn effectively to handle facts, opinions, and thus human beings, in their everyday speech, have a power which cannot fail to bring its reward in a high degree of social, business, or professional success.

Too much of our college training is devoted to acquiring facts and opinions, and too little of it is devoted to instruct the students about how these facts and opinions should be used to bring happiness and success. Of what value is the engineer's technical information if he cannot communicate it to others effectively? The engineer who is not able to convince the board that his ideas are right is not able to use his tools. He is not able to make them fit the audience. Of what value is the teacher's information if he cannot keep his students interested? How can a business man profit from knowing that a reorganization of his business would bring great economies if he cannot put the idea to work for him? The conclusion we must reach is that facts and opinions may give the possessor some personal satisfaction and pleas-

ure, from the knowledge of them, but that they can contribute little or nothing to his success unless he can communicate them to others so that they are understood and acted on.

Scientists sometimes make discoveries of inestimable value, but fail to reap the rewards of their discoveries because of an inability to bring them to the favorable attention of others. The skilled handler of facts and opinions appears, rediscovers the discovery, and makes it available to his fellows. One man supplies what the other lacks. The larger material rewards frequently go to the latter.

To speak skillfully is to handle facts and opinions effectively. To speak skillfully is to influence the conduct of others. To speak skillfully is to speak clearly and persuasively. To speak skillfully is to increase one's reputation and to build happiness and success.

Since so much depends on the quality of our speaking, is it not worth while to make it an asset of the first rank rather than a liability?

Speaking and Personal Development.—Training in good speaking will help you to develop the qualities of your personality which are necessary for your success. Successful speaking makes use of these qualities and helps to develop them. Men and women having good personalities possess these qualities.

Your personality is the sum of all of your good and bad qualities. It includes all of your mental and physical characteristics, with special emphasis on the mental. What do you mean when you say that a friend has a good personality? You mean that he is well liked and has the ability to get things done. You mean that he possesses qualities which enable him to get along well with people. He is an outstanding individual, a leader. He possesses the qualities of *clear thinking, self-confidence, tact, and enthusiasm.* These are qualities which

make him stand out; which make him a real power and influence in the college or community. These are qualities training in effective speaking will help you to develop.

Clear Thinking.—Speaking is first of all a thinking process. Thinking has been described as subvocal speaking. To think requires the use of words just as speaking requires their use. If the thinker has a very small vocabulary his thinking will rarely explore new channels. Speaking is but an oral expression of our thinking. Training which helps to develop the thinking of the individual will at the same time help to develop his speaking. On the other hand, training to develop more effective speaking results in more effective thinking.

Clear thinking is very essential in all successful speaking. Good speakers analyze every speech problem. Good speakers never make an important speech nor take part in an important conversation without giving the most careful study to the particular problem involved. The expert salesman never approaches a prospect without giving the most careful consideration to the methods to be followed in influencing the conduct of that prospect. The successful speech is the result of careful planning extending frequently over a period of months or possibly years. Daniel Webster's famous reply to Hayne was delivered the day following the attack by the southern senator. Just a few hours had intervened, and his speech appeared to be impromptu. His friends congratulated him on being able to give such a thorough reply in so short a time. Webster is reported to have replied, "Why, gentlemen, I have been preparing that speech all of my life."

The speaker who presents a speech without giving the most careful consideration to each detail is almost always condemned to failure, just as the general who goes into battle without a plan of action, courts defeat.

Every speaking situation must be analyzed in advance and the attack carefully planned. Good speakers do not depend on the inspiration of the audience for their plan of action because they have learned, frequently through very costly mistakes, that an attack planned on the "spur of the moment" is usually no attack at all. The general who makes all of his plans for attack when he is in sight of the enemy, has many defeats to explain. Successful speaking requires careful preparation, and preparation requires clear thinking.

When you prepare a speech you must know something about your audience. Is it composed of adults or minors? Is it composed of people who are quick or slow of perception? Are they predominantly emotional or intellectual? Are they easily influenced by the opinions of others, or do they insist on reaching their own conclusions after having all of the facts placed before them? Are they inclined to oppose the adoption of new ideas? Is there a strong feeling in favor or opposed to the subject of the speech? Are they suggestible or nonsuggestible on the subject? The audience is the most important party to every speech. The conferee is the most important party to every conversation. The speaker's problem is to communicate his ideas vividly. The successful speaker must deal with just as many varied situations as the successful general. The handling of each situation as it arises requires clear thinking.

Clear thinking is also an essential in the presentation of ideas successfully, whether it be in conversation or in public speaking. While talking, the speaker must think intently about the purpose he wants to accomplish and the ideas he is presenting to attain that purpose. Clear thinking during the presentation leads to clear, forcible expression. It enables the speaker to plant his ideas vividly in the minds of the members of his audience. The speaker cannot expect his hearers to understand or

act on ideas not clear to him at the moment of utterance. Clear thinking in the preparation and presentation of speeches is necessary for success. More effective thinking is one of the most valuable results of training in effective speaking.

Self-confidence.—The experience of speaking before an audience, which training in speaking gives, helps to develop self-confidence. Before you can hope to attain even a small degree of success in speaking, you must have confidence in yourself. You must have confidence in your preparation and in the ideas you are to present. You must have confidence in your ability to present these ideas effectively to your audience, whether the audience is composed of one or many people. Speakers who lack this confidence face their audiences with timidity and uncertainty. They are defeated before they begin to speak. Lack of self-confidence results in a nervous, unconvincing presentation.

Self-confidence, when lacking, can to a large extent be acquired by (1) carefully studying the principles of effective speaking, (2) thoroughly studying the subject matter of the speech, (3) using the principles of effective speaking, and (4) appreciating one's own abilities.

Careful study of this text will give those who wish to excel in speaking the information they will need about audiences, subjects, material, structure, and delivery. You are told how to select subjects, how to find material, how to build the speech, how to make your ideas interesting to your audience, and how to present your ideas in a clear-cut, interesting way. Your knowledge of these principles and your correct application of them will enable you to take the platform confident that your methods are right.

After you have completed your preparation in this way you may still lack self-confidence. Some of us are inclined to think that we lack special abilities. We think

that others know more than we do and are better equipped for life's work. This feeling can usually be overcome by fairly facing the facts. If your preparation has been thorough, you know that you have the facts. Your hearers have not made a special study of your subject, as you have. If your study and application of the principles of the text to your subject matter have been thorough, you know that you have properly arranged your material for presentation. If, when you come to the presentation of your speech, you can conscientiously say: "I have fully prepared this speech"; "I have followed all of the instructions in the text"; "I possess fully tested material and my ideas will benefit my hearers," you will gain confidence in yourself.

Confidence can be further increased by the judicious use of self-suggestion. For example, if you suggest to yourself, "I have the ability to accomplish my purpose"; "I am going to make a good speech," etc., the continued repetition of these self-suggestions will tend to give you more confidence in yourself. Make no attempt, however, to substitute self-suggestion for thorough preparation. If you try to make yourself believe that you are fully prepared when you are not, your speech attempts can only result in failure. Self-suggestion will tend to increase the confidence which comes with careful and thorough preparation. More than that it will not do. *Use it with judgment.*

Caution must be used to prevent self-confidence from becoming arrogance. Self-confidence is a necessity and an asset. Arrogance is a liability. Self-confidence is an indispensable asset in any business or profession. Training in public speaking helps to develop it.

Tact.—Tact is one of the important qualities of a pleasing personality. Tact may be defined as the ability to say the right thing, at the right time, and in the right way. Tact is sympathy and understanding of the other

man's point of view. The speaker must consider his audience at all times. He must choose a subject which will appeal to his hearers. He must cause the audience to have confidence in him and to respect him. To do this requires the use of tact. The tactful speaker should indirectly compliment the knowledge and ability of his hearers. In some unobtrusive way he should make them feel that he has a good opinion of them. It should be remembered that the speaker must actually have that good opinion; otherwise his expression will lack sincerity and will fail to create good will. You will use tact in a public speech only if that trait is habitual in all of your dealings with people. If you secure help from one of your classmates, and fail to express your appreciation of the service; if you do not express genuine pleasure at the good fortune, or real sympathy at the misfortunes of others, you are lacking in tact. A tactless person is likely in a public speech to blurt out the things that offend. A tactful person has sympathy for the views of others. He strives to understand other people. Tact is necessary for effective speaking. The training the student of effective speaking receives in the exercise of tact is most valuable.

Enthusiasm.—You must approach the problem of making speeches with enthusiasm. You must like to get people to understand you. You must like to persuade people to accept your ideas or to do the thing you want them to do. In liking or disliking the work largely lies the difference between success and failure in public speaking, as in other kinds of work. Your interest in your subject and in accomplishing your purpose must be so great that you personally derive pleasure and enjoyment from it. You are trying to benefit your hearers in some way. You may be explaining the history of Fascism. You may be persuading your hearers to take active parts in campus elections. You may be causing

your hearers to appreciate more fully the greatness of Lincoln. You may be entertaining your hearers. In each case, you are trying to communicate information which will in some way benefit or please your hearers. To serve them should be your chief thought. Enthusiasm has been defined as a deep feeling that the ideas you are presenting will be of benefit to your hearers. Enthusiasm is not rapid speaking, loud tones, or quick action. It may be manifested in few words, low tones, and a reserved manner. When you approach your hearers with enthusiasm, the same feeling is born in them. Your earnestness and sincerity will help you to secure understanding, to persuade, and to entertain. Facts and ideas presented without enthusiasm are almost sure to fail to attain the purpose of the speech. When they are presented enthusiastically you are much more likely to attain your goal.

The successful man or woman in business or professional life performs his or her work with enthusiasm. Training in public speaking will help you to cultivate this very essential mental characteristic.

Summary and Conclusion.—Our modern systems of transportation, and the telephone and radio have tremendously increased the number of our contacts with people. These increased contacts have led to a great increase in the amount of speaking. The growth of clubs and associations has accelerated this development. We have a great many more opportunities for effective speaking today than have been enjoyed by the people at any other time in history. You have these opportunities every day.

This enormous increase in the amount of speaking emphasizes its importance. It makes no difference what your life's work may be, you have to talk. Effective speech is one of your greatest allies in securing the success you desire.

Every great leader possesses the qualities of clear thinking, self-confidence, tact, and enthusiasm. A course in public speaking might very well be called a course in training for leadership, because the study of public speaking helps the student to develop these qualities.

QUESTIONS

1. Are opportunities for speaking increasing?
2. What is the importance of effective speaking in business?
3. Why is business speaking more important now than formerly?
4. What speaking problems are there in the relation between business and the public?
5. How is effective speaking important to a lawyer, doctor, minister, teacher?
6. Make a list of your recent speech successes.
7. Make a list of your recent speech failures.
8. What qualities do successful men and women possess?
9. How does training in speaking aid in the development of self-confidence?
10. How is self-confidence acquired?
11. What is self-suggestion?
12. What caution must be observed in the use of self-suggestion?
13. How does training in effective speaking help to develop clear thinking?
14. Define tact.
15. Why is tact so essential to the public speaker?
16. What is enthusiasm?
17. Why is enthusiasm necessary?

CHAPTER II

What Is Effective Speaking?

The two best rules of a system of rhetoric are: first, have something to say; and next, say it.—Emmons.[1]

Results Count.—There is just one answer to the question, "What is effective speaking?" It is this: *effective speaking is speaking that gets results.* In business conversation, if you convince a prospective customer that he should buy your kind of life insurance, your speaking has been effective. If you appear before a church audience asking support for the prohibition movement, and fail to secure funds, your speaking is ineffective. If you seek to explain Einstein's theory of relativity to a class in physics, and the class fails to comprehend, you are not successful as a speaker. There is, in short, no test for speech efficiency other than the cold, objective one of results secured. The degree to which the speaker succeeds in making his hearers understand, believe, or enjoy his remarks, is the gauge of his effectiveness. This is true both in public speaking and in conversation.

Speakers Who Won.—History contains many examples of speaking success measured by accomplishment. Demosthenes kept alive the resistance of Athens to the conquering Philip of Macedon for years. Cicero's attacks upon Catiline broke up a dangerous conspiracy against the state. The eloquence of St. Augustine and

[1] Quoted in *Modern Eloquence,* ed. 1903, volume XV.

St. John Chrysostom and other fathers of the church carried Christianity into many lands. During the Middle Ages, the oratory of religious leaders such as Peter the Hermit sent thousands to the Crusades. The Renaissance saw great religious and political oratory. So it has been in all the centuries. The names of the elder and the younger Pitt, Burke, Sheridan, Fox, Cobden, Bright, Gladstone, Disraeli, Balfour, and Lloyd George, all accomplished speakers, are synonymous with achievement in English history of the last two centuries. American development, too, has been influenced profoundly by the speaking of Henry, Hamilton, Webster, Clay, Calhoun, Lincoln, Beecher, Phillips, Grady, Bryan, Roosevelt, LaFollette, Borah, and Wilson. We have already pointed out that today effective speaking, public and private, plays a larger rôle than ever before in influencing the acts of men. The world has little place for the speaker who fails, whatever his excuse; it has rich rewards for the one who succeeds.

Measuring Success.—Where a tangible measurement of results, such as the amount of money collected or the number of votes received, is not possible, it is sometimes difficult to determine how far a speech has succeeded. Special circumstances must be taken into account in making a judgment. For instance, in the Lincoln-Douglas debates of 1858, Douglas was apparently successful, for he won the senatorship for which the two men were contending. However, Lincoln received the popular verdict and by his speaking during the debates and afterward, particularly by his address at Cooper Institute in New York, made himself a prominent candidate for the Presidency. Sometimes, too, ultimate rather than immediate results must be considered. Edmund Burke failed to modify British colonial policy in time to prevent the loss of America, but the principles he

advocated ultimately became the basis of action in dealing with other colonies.

While clear-cut and immediate success is the best proof of effective speaking, we may say that a speech which perceptibly moves the audience toward understanding or agreement is successful. if a reform candidate, speaking in a ward controlled by the machine organization, reduces the boss's majority to a small number of votes, he has made a good speech. But it would be a better speech if he gained a majority for his own ticket. Adverse circumstances, after all, are there to be overcome by the speaker. A famous example of victory over adverse circumstances is that of the series of speeches delivered in England during the Civil War by Henry Ward Beecher, which reversed the tide of English public opinion, made convincing the case of the North, and prevented possible British intervention on behalf of the Confederacy.

Indications of Success.—Assuming that no tangible measurement of results is possible, there are several indications of failure or success which should be observed.

First, there is the conduct of the audience during the speech. If the hearers are attentive, quiet, and alert, if they are watching the speaker and attending to his statements to the exclusion of all else, it is clear that he is interesting them and therefore is on the way to success. Conversely, if some individuals are whispering to their neighbors, toying with watch chains and programs, shifting about uneasily in their seats, or slumping down into them, he is obviously failing to hold attention.

Second, there is the conduct of the audience after the speech. *Good speaking should arouse discussion of the ideas the speaker has presented.* If discussion is aroused, and if it is on the whole favorable, the speech has been successful. But if the speaker is complimented on his pleasing gestures, splendid voice, or eloquent style, he

may conclude that he has failed, because he has called attention to these things rather than to his ideas.[1]

In conversation, much the same indications of success may be observed. If the person with whom you are talking shows interest and attention, you are probably succeeding. If he is evasive, peremptory, or lacking in alert responsiveness, you are probably failing.

Elements of Effectiveness.—As students of effective speaking, you are interested in "what makes the thing go." What is the machinery? How does it work? Why does one speaker succeed, and another fail? What, in short, are the elements of effectiveness?

To answer these questions, let us study briefly the speeches of Henry Ward Beecher in England. At the time Mr. Beecher went overseas, English public opinion strongly favored the South. The blockade of Confederate ports had cut off the supply of raw cotton on which English mills depended for their material. There was acute distress in the cotton manufacturing areas. Again, diplomatic friction between England and the United States had been generated by the Trent affair. Certain sentimental matters were involved, too. But the basis of English opinion was the economic situation, the lack of raw cotton. Beecher had to meet this economic argument, or fail. Accordingly, the most important point in his series of speeches was a masterly exposition of economic law, refuting the opinions held by his hearers. He showed that in the long run British manufacturing would

[1] An exception to this statement is found in a formal class in speaking. There, the methods of speech composition and delivery are being studied, and it is proper that attention should to some extent be centered on the technique. To that extent, the classroom does not furnish a real speaking situation. Many instructors find it desirable, part of the time at least, to avoid technical criticism entirely, and thus to reproduce in part the conditions of actual public address. So far as this can be done without neglect of the objectives of the course, it is desirable.

flourish more if its customers were free men, not slaves. He brought facts to bear showing that the purchasing power of the negro slaves was low, that of the free citizens high. He argued, therefore, since triumph for the Confederacy would bring about extension and perpetuation of slavery, the result would be fewer and poorer customers for England.

Content.—This argument, upon which Beecher's victory was based, illustrates vividly the first principle of effectiveness in speaking: *the speaker must know his subject. Adequate speech content is the* sine qua non *of success.* Had Beecher not been master of his topic, had he not understood the economic principle involved, and had he not been able to produce the facts—the evidence—which substantiated his argument, he would have failed. Knowledge of the subject, then, command of the material, is the first requisite for success.

This view of the importance of speech content has ample support among writers on speaking, ancient and modern. Aristotle stresses logical proof in his *Rhetoric.* Cicero, in *De Oratore,* advises the aspirant for speaking honors to study thoroughly such subjects as history, law, military tactics, and rhetoric. Quintilian, in *The Institutes of Oratory,* maps out a course of training for the orator from birth to maturity which includes all subjects of importance.

In modern times, no one can be master of all important subjects, but he can be well acquainted with a few. To speak successfully, one must have at least a reasonable command of the special subject of his discourse. Winans, in his *Public Speaking,* is one writer of authority who devotes sufficient space to emphasis on this point—a point too often overlooked in recent texts on speaking.

Your own experience in everyday conversation verifies the importance of command of your subject. If you are trying to sell a man an automobile, and are unable to

explain clearly the workings of some part of the car about which he inquires, he will discount your "personality" and "salesmanship" at once, and lose confidence in your car. Content, knowledge of the subject, is an integral part of speech efficiency.

Composition.—When Beecher faced the unfriendly English audiences, he had powerful weapons other than knowledge of his subject. He had surpassing skill in the *clear, vivid, and persuasive statement of facts and ideas.* What, in the words of a lesser speaker, would have been dry, uninteresting thoughts and statistics became striking, convincing, and eloquent in his. Consider, for instance, these passages from the speech at Liverpool, developing the idea that free men are better customers than slaves:

> "A man comes to the market and says, 'I have a pair of hands,' and he obtains the lowest wages. Another man comes and says, 'I have something more than a pair of hands; I have truth and fidelity'; he gets a higher price. Another man comes and says, 'I have something more; I have hands and strength, and fidelity, and skill.' He gets more than either of the others. The next man comes and says, 'I have hands and strength, and skill, and fidelity; but my hands work more than that. They know how to create things for the fancy, for the affections, for the moral sentiments'; and he gets more than either of the others. The last man comes and says, 'I have all these qualities, and have them so highly that it is a peculiar genius'; and genius carries the whole market and gets the highest price. . . . That nation is the best customer that is freest, because freedom works prosperity, industry, and wealth."
>
> (As people rise from barbarism to civilization they

become better customers.) "When you Christianize and civilize a man, you put story upon story, for you develop faculty after faculty; and you have to supply every story with your productions. The savage is a man one story deep; the civilized man is thirty stories deep." [1]

Similar vivid and persuasive passages appear throughout the addresses delivered in Great Britain by Mr. Beecher. At Glasgow, for instance, he appealed to his hearers' love of freedom:

> "Every man that strikes a blow on the iron that is put in those ships for the South is striking a blow and forging a manacle for the hand of a slave. . . . You are false to your own principles, to your own interests, to mankind, and to the great working classes. . . . You strike God in the face when you work for slaveholders. Your money so got and quickly earned will be badly kept, and you will be poor before you can raise your children, and dying you will leave a memory that will rise against you at the day of judgment. By the solemnity of that judgment—the sanctity of conscience—by the love you bear to humanity—by your old hereditary love of liberty;—in the name of God and mankind, I charge you to come out from among them, to have nothing to do with the unclean and filthy lucre made by pandering to slavery."

These passages illustrate what Lindsley calls "Beecher's persuasive skill in stating those propositions that touched off highly charged tendencies in his hearers, and his

[1] We are indebted to C. F. Lindsley's paper, *A Footnote in the Psychology of Persuasion,* for many critical points concerning Beecher's speeches in England. This paper was published in the *Quarterly Journal of Speech Education,* volume VII, pp. 233-257.

especial ability to give these ideas their highest acceptance value by clothing them in vivid detail." Here, it is obvious, is something in addition to knowledge of the subject. It is skill in the interesting and persuasive statement of facts and ideas. Without such skill, the speaker will fall short of success.

Finally, Beecher used excellent judgment in the *choice* of appeals to his hearers. In getting a hearing at Liverpool he met the first outbursts and interruptions by defiant courage, then by tact and an appeal for fair play. He appealed, as we have said before, to the commercial interests of England; again, to inherent love of liberty and hatred of slavery; again, to local pride; again, to historic associations and ties of sentiment between England and America; again, to the sense of justice. Each plea was adapted to his particular audience, and each was vividly linked with his specific purpose—that England should stand with the North.

For this skill in the selection, arrangement, and development of facts and ideas there is no adequate general term. For the lack of a better name, we shall call it *composition.* It should be remembered, in using this term, that we are giving it a far greater scope and significance than it has in ordinary usage. It includes the all-important study of the audience and subject to determine what ideas and facts will be most effective, as well as their arrangement and development. Skill in composition, thus understood, is probably the most important single asset a speaker can have. Without it, the most complete knowledge of the subject, and the finest command of delivery, will not suffice.

Delivery.—The third and last element of successful speaking is *delivery.* By delivery we mean the oral presentation of the speech, be it public or private. The term includes everything that the speaker does while he

is on the platform before the audience. It includes his mental attitude—whether he is direct, communicative, sincere, and alert. It includes his physical action—bearing, posture, movements, gestures, facial expression. It includes his use of the voice—breathing, word formation, vocal quality, force, pitch, and rate. It is, in short, the whole activity of the speaker while on the platform. We might also include under the term "delivery" what the speaker does by way of committing, memorizing by ideas, and so on, to get his speech in mind for oral presentation.

Granted that the speaker's content and composition are adequate, delivery spells the difference between success and failure. The speech must be well delivered if it is to affect the hearers in the way that the speaker desires. The finest radio program, consisting of stars of the stage and opera, would fail completely if the broadcasting apparatus should break down, or if static should interfere greatly.

Great speakers have always recognized the vital importance of delivery. Demosthenes is said by Cicero to have attributed the greatest importance to it. Beecher gave great attention to the development of his voice and to the cultivation of bodily energy and poise. As a youth, Bryan, whose delivery was perhaps the peer of that of any other speaker of his time, studied this phase of speaking persistently. It requires no argument to make clear the necessity of improving one's manner of speaking. Everything possible should be done to develop direct, sincere and animated delivery, to get the body free for action, and to improve the tonal quality and enunciation. These things accomplished, the speaker is in a position to deliver his ideas effectively.

Ancient Canons of Rhetoric.—Content, composition, and delivery as the three main elements of effectiveness

in speaking have been recognized by authorities on the subject, both ancient and modern. At times, however, there has been a tendency to stress one or two of these, and to ignore or slight the other.

Ancient rhetoric recognized five elements of effectiveness, which will be seen to be equivalent to the three which we have named. The five "canons" were *inventio,* that is, the discovery of facts and ideas and their persuasive statement and development; *dispositio,* the arrangement of the speech, including its division into parts; *elocutio,* or style, the form of statement; *memoria,* the process of learning the speech; and *pronuntiatio,* or action, the delivery of the speech. Content includes part of what the ancients classified under *inventio.* Composition includes that part of *inventio* concerned with the exercise of judgment in selecting facts and ideas, and all of *dispositio* and *elocutio.* Delivery includes the two canons of *memoria* and *pronuntiatio.*

Outline of this Text.—In the chapters and appendices which follow, we shall study the three main elements of content, composition, and delivery. In regard to content, it is of course not the function of a text on speaking to instruct you about all possible subjects. We have, however, treated the use of the library and of other sources of material quite fully in Chapter XVI. We have also placed in the appendix a list of subjects which have been used by students in the University of Illinois for their practice speeches. All of this material will assist you in choosing worth-while subjects and in gathering facts and ideas.

The all-important matter of composition is treated from various points of view in Chapters III to XV, inclusive. A summary, in tabular form, of the main principles of composition, will be found in the appendix. The speeches which are printed in the appendix will furnish

good models for analysis and the study of the application of the principles of composition.

Chapters XVII, XVIII, XIX and XX deal with delivery, approaching the subject, not from a mechanical angle, but from the point of view of what we have chosen to call the "fundamental qualities" of communicativeness, sincerity, and alertness. The gist of what has been written by the best authorities on learning the speech for delivery, on the use of the body in delivery, and on vocal production and expression, is set forth, together with some illustrative exercises which will aid the student in improving his speaking. The speeches in the appendix may be used for delivery practice in and out of class. They have been divided into assignments of convenient length for this purpose.

Practice Necessary.—It goes without saying that no text, alone, can make you a successful speaker. All that it can do is to set forth principles and methods which are correct. The application of such principles and methods, with criticisms and suggestions by a competent teacher, should be the principal work of your course in speaking. It will do little good to read this or any other text, however, if an attempt is not made to follow its suggestions. Theory and practice should go hand in hand, neither being ignored.

Practice in Conversation.—Although classroom speaking and criticism furnish means of developing speech efficiency, conversation is the best training ground. You will speak in private thousands of times for every occasion upon which you speak in public. Most of the important affairs of your life will be settled in conversation. Therefore, as you learn what the methods of successful speaking are, apply them in your conversation. The extent to which you do this will determine, largely, the benefit which you will derive from the study of speech.

QUESTIONS

1. What is the surest test of speech efficiency? Why?
2. Name some great speakers, ancient and modern.
3. What circumstances should be considered in judging the success of a speech?
4. How does the conduct of the audience indicate success or failure?
5. In what way does a classroom speech differ from a speech outside?
6. Name the three elements of effectiveness in speaking.
7. Define *content*. Illustrate by reference to Beecher's speeches.
8. Define *composition*. Illustrate by reference to Beecher's speeches.
9. Name some of the matters covered by the term composition. Is this term used here in its usual sense? Explain.
10. Define *delivery*. What are the matters which this term includes?
11. Give some authorities on the importance of content.
12. Give reasons why composition is probably the most important element of effectiveness in public and private speech.
13. Explain why delivery is important.
14. How does the authors' analysis of the elements of speech efficiency differ from that of ancient rhetoricians? Is there essential agreement?
15. State how this text deals with the three elements of effectiveness.

CHAPTER III

The General Purposes

Mend your speech a little, lest it may mar your fortunes.—Shakespeare.

The Importance of the Speech Purpose.—When you sail for Liverpool you do not want to end your journey at Havana or Hongkong. You want to arrive at Liverpool, and you usually want to travel by the most direct route. You probably will not wish to be delayed by a round-about trip with stops at Manila or Cape Town. You do not want to spend a year on the journey when the goal may be reached in a week. The purposive traveler chooses a definite destination and selects a satisfactory means of travel to take him there. The aimless traveler, on the other hand, drifts hither and yon with no definite objective.

Speaking may be likened to traveling. Some of it is purposive and attains its goal, while much of it is aimless and proceeds without purposive direction. The purposeless speaker, like the purposeless traveler, is a drifter. His talk goes aimlessly from topic to topic. He gives each a cursory, superficial discussion, just as the aimless traveler gives the country through which he is traveling a careless examination. The aimless talker may talk a long time merely for the sake of talking, just as the aimless traveler may travel a long time merely for the sake of traveling. As the aimless traveler frequently misses the beautiful and the worth while around him, likewise the talk of the aimless speaker is frequently

without point and fails to communicate information of value.

The purposive traveler decides where he is going and carefully packs his bags and trunks with all necessary equipment. He decides when he wants to leave and when he wants to arrive at his destination. He plans methods of occupying his attention on the journey. He may outline a conference he is going to conduct or plan a speech he expects to make. He may write letters or read. He is purposive.

The purposive speaker proceeds in a similar way. He decides first where he is going: *i.e.*, what he hopes to accomplish by his talk. Then, just as the purposive traveler selects the best means of transportation to carry him to his destination, the purposive speaker selects the particular facts and opinions which he believes will enable him to reach his goal. The purposive speaker decides how to launch his subject so as to secure a favorable hearing of it, how to develop and illustrate it to attain his goal, and provides good terminal facilities. He carefully plans his introduction, discussion, and conclusion and brings all of his knowledge of his hearer or audience to his task to help him send his message home. This book is a guide to those who wish to be purposive in their talk. In this chapter we are concerned with the first thing the purposive speaker does: *i.e.*, decides what he expects to accomplish. In other words, we deal here with the speaker's selection of his purpose. In later chapters we discuss methods which should be used by the speaker in reaching that goal.

The purposive speaker starts the preparation of every speech, either public or private, with a definite statement of what he hopes to accomplish. He must know exactly how he expects to influence the conduct or change the thought habits of his hearers. If he desires to persuade, he does not wish to stop with simple understanding.

Having selected a destination, he wishes to arrive there. A definite statement of purpose serves two ends. First, it causes the speaker to limit his speech material to that which will help in attaining his purpose. Second, it informs the audience of what the speaker expects of them.

Ancient Classifications.—The purposes of speech have long been a subject of controversy between rhetoricians and teachers of speech. Disagreements have arisen over the number and the nature of these purposes. Aristotle in his *Rhetoric,* one of the earliest and most complete works on rhetoric to come down to us from the Greeks, divides oratory into three branches, *forensic, deliberative* and *epideictic.* The forensic was used to designate the oratory of the law courts, the deliberative for that of political bodies and the epideictic for that of the popular assembly. The ends of these three were respectively to accuse or defend, to exhort or dissuade, and to praise or blame.

Aristotle's *Rhetoric* has been described as a philosophical treatment of the subject, while the *Rhetorica Ad Alexandrum* has been described by J. E. Sandys, the great Greek scholar, as the most practical treatise on rhetoric to come down to us from the Greeks. The authorship of the *Rhetorica Ad Alexandrum* is unknown. It has been attributed to Aristotle by some scholars, but to Anaximenes by others. It seems highly probable that Aristotle is not the author, but that it was written either by Anaximenes or by some other contemporary of Aristotle. The *Rhetorica Ad Alexandrum* uses the same classification of the kinds of oratory as Aristotle. "Public speeches fall into three classes, deliberative, epideictic, and forensic. They are of seven kinds, being employed in persuasion, dissuasion, eulogy, vituperation, accusation, defense and inquiry either by itself or in relation to something else." According to Quintilian the first two of these clearly be-

long to deliberative, the next two to demonstrative and the last three to forensic.

Quintilian in his *Institutes of Oratory* discusses the various classifications which have preceded him, and arrives at the conclusion that the classification of Aristotle is the most satisfactory. He changed Aristotle's epideictic to laudatory or demonstrative. In addition to these three kinds of oratory he said that there are also three aims which the orator must always have in view; he must instruct, move and please his hearers. For Quintilian these were not separate aims but were the aims of every speech.

Later Classifications.—Thomas Wilson in *The Art of Rhetoric,* published in 1560, follows the ancient rhetoricians just quoted. For him there were three kinds of speeches, demonstrative, deliberative, and judicial. With Quintilian he says that three things are required of an orator: to teach, to delight, and to persuade. Every speech must attain these ends.

Blair, in his *Rhetoric,* divides oratory into eloquence of the bar, eloquence of the pulpit, and eloquence of the popular assembly, with no attempt to name the purposes. Campbell in the *Philosophy of Rhetoric* says orations are of three kinds: those delivered at the bar, those pronounced in the senate, those spoken from the pulpit. He also says, "All the ends of speaking are reduced to four; every speech being intended to enlighten the understanding, please the imagination, move the passions or to influence the will." In explaining these ends he says, "Any one discourse admits only one of these ends as the principal. Nevertheless, in discoursing on a subject, many things may be introduced which are more immediately and apparently directed to some of the other ends of speaking, and not to that which is the chief intent of the whole. But then these other and immediate ends are in effect but means, and

must be rendered conducive to that which is the primary intention." Campbell said that each speech had one primary end and that the other ends may be used as a means toward the primary end. This idea has been followed by all of the principal writers on the subject since.

James A. Winans in *Public Speaking,* published in 1917, considers the speaker's purposes to be to interest, to make clear, to induce belief, and to influence conduct. In explanation he says, "Now any one of these purposes may be the speaker's final object on a given occasion; or may be a subsidiary purpose, a means to another end."

A. E. Phillips in *Effective Speaking,* published in 1908, names the ends or purposes as clearness, impressiveness, belief, action and entertainment. He defines clearness as the end of those who seek to convey information purely as information. Impressiveness, for him, is a step beyond clearness. It implies vividness, and the idea must not only be seen but felt. Belief is acceptance. Action is doing, and entertainment is concerned with amusement.

Difficulties with these Classifications.—The chief difficulty with the classification of the ancients is that to them the one end of deliberative, forensic and epideictic oratory was persuasion, either to belief or action. Clearness and entertainment were not recognized as ends in themselves. This is an obvious defect. While the ancients recognized only one end, modern attempts to deal with the question have resulted in a multiplicity of ends with unteachable and unworkable distinctions.[1]

[1] The ends of Phillips and Winans, the two principal classifications of recent times, present difficulties both in theory and in practice. In the first place, both Phillips and Winans separate belief from action. Phillips calls these ends belief and action, and Winans calls them to induce belief and to influence con-

The Purposes or Ends of Speech.—Critical study of the purposes of speaking has led us to the conclusion that there are three general purposes of speech. Both ancient and modern attempts to deal with this troublesome subject have not resulted in a workable classification. Quintilian said that the purpose of every speaker was to inform, to move, and to please, regardless of whether he was using forensic, deliberative, or demonstrative oratory. For him, to persuade was the end and to inform and to please were merely means. We believe that he erred in saying that every speaker had all these purposes. These purposes of Quintilian are separate ends or purposes of speech and must be considered as such. We have taken these purposes of Quintilian, made them separate ends of speech, and have given them a somewhat more modern nomenclature. The purposes of speech are *to inform,* or *to persuade* or *to entertain.*

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duct. The attempt to separate these as separate ends is faulty. In the opinion of the authors there is no real difference between them, either in teaching the theory or in teaching students to speak. *Every belief speech has action as its ultimate end.* In every speech where the speaker tries to gain immediate acceptance he expects that the acceptance will lead to action sometime in the future. Every action speech, except in the case of action resulting from suggestion (See Chapter VIII), is preceded by belief.

In addition to this fault Phillips' classification has another difficulty in separating impressiveness from clearness. Many classroom struggles with this classification, in efforts to draw a clear distinction between them, have emphasized the lack of any essential division. It is far more helpful to the student, we believe, to regard impressiveness, if it is to be considered separately, as a degree of clearness. Phillips regards impressiveness as a step beyond clearness. He says that clearness seeks understanding while impressiveness seeks vividness. The question then is, can a subject really be clear without at the same time being vivid? The authors believe that it cannot. To get a clear understanding of a subject it must be vivid and the members of the audience must feel its importance.

The kinds of speeches, either public or private, are *informative, persuasive* and *entertaining.*

Every speech, no matter what the speaker is trying to accomplish, may be classed as informative, persuasive or entertaining. This division meets both of the important objections, which have been made, in recent years, of the general ends of Phillips. Our experience indicates that it is a far more teachable classification than any of the others. It is more clear-cut. It combines the purposes of belief and action into persuasion, and eliminates the necessity of drawing a distinction, which in modern times has been shown not to exist. It combines clearness and impressiveness and thus eliminates another useless distinction. It is a much closer approach to mutual exclusiveness than any other classification of either ancient or modern times. It makes it possible to make objective use of the division of speech material into *fact* and *opinion.*

Informative Speeches.—The informative speech must deal exclusively with *statements of fact.* The informative speech seeks to secure understanding of the ideas presented. In order to secure understanding, it must make the ideas vivid. The speaker who fails to secure understanding in an informative speech fails to attain his purpose. The reaction of the hearer or the audience is the test in every case.

The following are examples of informative subjects:

How bricks are made.
What the initiative and referendum is.
How balloon tires are made.
How the gasoline engine works.
How the McKinley school is ventilated.
How water is purified.
What the economic law of supply and demand is.
How the federal department of commerce is organized.
What the duties of the Governor of Illinois are.
What the Einstein theory is.

How Henry Ward Beecher won English support for the North.
Lincoln was a great statesman.
The political power of the United States.
The port of New York.
The influence of the State of Ohio in national politics.

These are examples of subjects for informative speeches or speeches on matters of fact. The speaker's problem in each of these is to find and to present the facts. If you are to speak on the subject, "How water is purified at the Urbana Water Plant," you would have to learn the facts from actual observation, from other people who were in a position to know or from books or pamphlets on the subject. If you find the facts, there can be no difference of opinion. You will have actual evidence as distinguished from speculation or opinion.

Students of this course have many opportunities for informative speaking in all of their classroom recitations. Instructors in your various courses may ask you to explain the "Law of Marginal Utility," "The use of the voice in speech," "The process of making salt," "Boyle's law," "The procedure for organizing a partnership," "The difference between common and preferred stock," etc. In each case you deal with matters of fact. In each case your purpose is to inform, to secure understanding.

Every informative speech must consist entirely of *statements of fact.* Opinion must not be used in an informative speech. All opinion, arising from questions of fact, must be reserved for persuasive speeches. If you were to make an informative speech on the subject of the organization of the World Court and conclude by saying, "The United States should join the World Court," you would inject opinion into the speech. Opinions make a speech persuasive rather than informative, and must

therefore be reserved for your persuasive speeches. Your purpose in an informative speech is to communicate information, purely as information, without personal comment.

Persuasive Speeches.—Persuasion is the most important of the general purposes because you have much more use for it than any of the others. You are confronted every day with the problem of persuading other people to accept and act on your ideas. The business man attempts to get the fullest co-operation from his employees. The teacher must persuade his students to attend to his lectures. The parent attempts to influence the conduct of the child. The recent graduate attempts to sell his services. An analysis of your daily life will disclose the frequent need for effective persuasion. Your success is largely dependent on your ability to persuade.

The following are examples of persuasive subjects:

Final examinations should be abolished.
All courses should be elective.
Military drill should be abolished.
The present policy of the United States Government in Central America should be condemned.
The United States should join the League of Nations.
The State of Illinois should abolish the gasoline tax.
Vote for Hoover.
Contribute to the Red Cross.

In each of the above examples the end of the speaker is a *matter of opinion.* He seeks to influence the conduct of his hearer or audience.

Persuasive speeches include both belief and action. In belief there are two or more possible beliefs which may be accepted about the subject. In action there are at least two courses open to the hearer or audience. In a belief speech on the subject, "The United States should join the World Court," the audience may have at least two possible beliefs: either that we should join the

Court or that we should stay out of the Court. With the subject, "Vote for Coolidge," the audience has at least two courses open to it; either to support Coolidge or to support one of the other candidates. The purpose or end of the speech is always, therefore, a *matter of opinion.* The end of a persuasive speech can never be a question of fact. It is always a question of opinion. There is no persuasion involved in the presentation of facts. People are not persuaded to accept facts. They are informed of the facts. The purpose of all persuasive speaking is to lead the hearer or the audience to make a favorable decision on a matter of opinion.

The speech material used to attain the purpose in a persuasive speech may either be *facts* or *opinions* or *both.* If you attempt to persuade an audience that child labor should be abolished, you will be able to find a great many facts in special studies of the problem in reports of government departments and various private organizations which show the evil effects of child labor both on the child and on the community as a whole. You may also give your own opinions and those of eminent social workers. You would be using both facts and opinions.

It is possible to build a persuasive speech entirely of opinions. Rarely is this desirable, however. A speech on child labor which dealt with opinions entirely would not be as persuasive, for the average audience, as one which not only presented opinions but also presented facts, secured from reliable sources, showing the evil effects of child labor. Facts furnish a solid foundation. Facts give weight and support to opinions. A clever opponent can discredit opinions far more easily than he can explain away the facts. Facts are needed to back up opinions.

Entertaining Speeches.—Entertainment is your purpose when you wish to amuse your audience. You want the people present to have a pleasant time listening

to your speech. Entertainment is the purpose of many after-dinner speeches and many platform lectures. You do not try to inform your audience or to persuade. You have made a good entertainment speech when your hearers are amused.

The Purposes as Aids Toward a Purpose.—Informative material or facts may be used as an end in itself, or may be used to attain either of the other purposes. Facts should be a part of almost every speech, either for the purpose of informing or to be used as a basis for securing belief or action in a persuasive speech, or to help in entertaining. We must understand before we can be persuaded or entertained. Facts should form the basis of most of our speaking.

Entertainment may be used to assist in attaining either of the other purposes. The persuasive speaker may use a humorous incident or story to assist in securing the desired belief or action. A little humor, in an otherwise serious speech, will help the speaker to maintain interest and thus attain his goal.

Persuasion is also present in informative and entertainment speeches. Every speech in a sense is a persuasive speech for the reason that the speaker in every speech must persuade the members of the audience to listen to his ideas. If he can't persuade his hearers to listen, he has no chance of attaining any of the purposes. He must make his audience listen by showing the importance of his ideas and by making them interesting. The "Elements of Interestingness" discussed in Chapters V, VI and VII, are the tools the successful speaker must use in order to persuade people to attend to his ideas.

Facts and Opinions.—As has already been pointed out, the informative speech must consist entirely of statements of fact. The persuasive and the entertaining speech may consist of both facts and opinions.

This is a very important division of speech material. After you have selected the purpose of your speech you can then proceed to find your material. The first test to apply to every bit of your material is, "Will my audience regard it as fact or opinion?" The skilled speaker must clearly understand the difference between statements of fact and statements of opinion.

For the practical purposes of speaking, a statement of fact is a statement the truth of which is accepted by the speaker's particular audience. It is an actual happening, event or occurrence, which has been directly experienced or which may be accepted with certainty. Or it is material which competent observers have found to be true, which is not understood by the speaker's particular audience. It is actual evidence as distinguished from theory, imagination or speculation.

If the speaker's particular audience does not regard the statement as fact, it is opinion, as far as that audience is concerned. A statement of opinion is a notion or conviction based on probable evidence. It is a belief, a view or a judgment. It may be either the speaker's opinion or a formal expression of opinion by an expert in the subject. It is a statement which has not been established as a fact but on which there is a difference of opinion.

The following are statements of fact:

There are forty-eight States in the Union.
The allied governments, after the World War, owed the United States approximately $11,000,000,000.
The map of Europe was changed considerably after the World War.

The following are statements of opinion:

The Columbus water supply should be obtained from deep wells.
Washington Street should be paved with asphalt.
Mr. Brown should buy life insurance.

The Republican Party should be continued in power in the Federal Government for another four years.
Vote for Mr. Jones as president of the board of education.

The statements of fact, listed above, are statements about which there can be no disagreement. The facts may be obtained by study and experimentation. This element of certainty is lacking in the statements of opinion. The statements of opinion are the view or judgment of the person making them. On them people may disagree but about a statement of fact there can be no disagreement. The successful speaker must separate his material into facts and opinions. He examines every bit of evidence to determine whether his particular audience will regard it as fact or opinion.

Summary.—The ancient classifications of the kinds of speech were defective in that they recognized as an end only persuasion. Later writers on the subject have recognized from three to five separate ends of speech. They have differed on the exact names given to the ends and have differed on the exact definition of the ends.

We believe that there are three ends or purposes: *to inform, to persuade* and *to entertain.* The three types of speeches are therefore the *informative,* the *persuasive* and the *entertaining.* Every speech may be classified as one of these. This division eliminates most of the difficulties encountered in teaching the classifications of other writers on the subject. It also makes it possible to make clear-cut use of the division of speech material into *fact* and *opinion.*

QUESTIONS

1. What were the branches of public speaking, according to Aristotle?
2. How did Quintilian regard the ends of speech?
3. How did Campbell classify the ends of speech?
4. What is the classification of A. E. Phillips?

5. Define each of the ends of Phillips.
6. What are the objections to the ends of Phillips?
7. What are the objections to the classifications of the ancients?
8. What are the authors' purposes of speech?
9. Define informative speech.
10. Define persuasive speech.
11. Define entertaining speech.
12. Why must informative speeches consist entirely of statements of fact?
13. Why is the end in persuasive speeches always a matter of opinion?
14. How are facts used in persuasive speeches?
15. How are the purposes used as means toward a purpose?
16. For practical speech purposes what is a fact?
17. For practical speech purposes what is an opinion?

CHAPTER IV

Audience Analysis and Control

If all my possessions and powers were to be taken from me with one exception, I would choose to keep the power of speech, for by it I could soon recover all the rest.—Daniel Webster.

Importance of the Audience.—The speaker's hearer or audience must have careful consideration before the speech can be skillfully planned. Knowledge of the kind of audience to be addressed is just as necessary to the success of the speech as is knowledge of the subject matter of the speech. Effective speakers, early in their preparation for a particular occasion, learn all that they can about the character of the audience for that occasion. Successful business and professional men avoid, as far as it is possible to do so, conferences with men about whom they know nothing. It is a common practice in the business world for men to keep a card catalogue of the men with whom they come in contact or with whom they expect to have dealings. Whenever the individual keeping the record learns anything about the man which is of value in dealing with him and influencing his conduct, it is noted on the man's record. Business men in this way accumulate a great many facts which are of considerable value in future dealing with the individual. On the basis of these facts the individual is analyzed and the methods of influencing his conduct determined.

The successful public speaker follows the same method.

Different types of audiences require varying treatment of the same subject. A physician having a general practice, who treats all of his patients with the same remedy, misses fire a great part of the time. The general who uses the same plan of action in every battle has many defeats to explain. In the same manner, the public speaker who uses the same methods before all types of audiences finds that his failures are more numerous than his successes. Each particular audience must be carefully analyzed to determine the best way of handling the subject for that particular audience.

Kinds of Audiences—Age.—The first useful division of the kinds of audiences is concerned with the age of the people forming them. A speech explaining "proportional representation" before an audience of people past fifty years of age would probably be entirely unfitted for an audience of high school students. On the other hand, a successful informative speech on the same subject before a high school audience would probably fall short of success before the audience of older people. The age of the people forming the audience is thus an important factor determining the selection and presentation of speech material.

Audiences of Young People.—It is only when we know something of the thought habits of the young that we can plan to influence their conduct effectively. (1) Young people lack critical information. They lack the knowledge and the experience with which to test the statements made to them. Therefore, if the speaker enjoys the confidence and the respect of the members of his audience, his statements and opinions are very apt to be accepted without critical analysis. (2) Since young people lack extensive critical information, a speaker before an audience of young people can make much more use of suggestion than can be used before an audience of older people. Young people are much less

critical than older people and they will accept, without question, much that older people would at once reject. Thus the child accepts uncritically the religious and political beliefs of his parents. His thought habits are to a large extent built in this uncritical period of his life and these thought habits carry over and exert tremendous influence on the remainder of his life. One of the greatest problems in speaking to young people is to present ideas that will not have to be unlearned, later in life. Accurate statements and meticulous fidelity to truth should be the creed of the speaker who wishes to have a lasting influence on the young. The skillful speaker may, however, economize both time and effort in talking to the young by putting his statements in the form of suggestions.[1]

Since the young are highly suggestible, it follows that they are (3) less influenced by reason than older people. Parents who try to reason with their children often find their effort unproductive. The conduct of children usually cannot be influenced by reasoning about right and wrong and what they ought or ought not to do. H. A. Overstreet [2] relates the story of his and his wife's struggle with their boys, while on a vacation. They were without a maid and of course wanted their boys to help with the housework. The lure of the woods and water was too strong for the boys, however, and reasoning about the equity of a proper division of chores fell on deaf ears. Young people are little influenced by appeals to reason. To influence their conduct it is necessary to connect the thing you wish them to do with a strong desire or want. Here we, of course, mean influencing their conduct without the use of compulsion. The Overstreets in applying this idea to their vacation problem mapped out a list of chores for each boy, each

[1] For a definition of suggestion, see Chapter VIII.
[2] *Influencing Human Behavior,* p. 44.

day. At the end of each week perfect performance was rewarded with a liberal allowance, with graduated payments for lesser degrees of perfection. The boys wanted money to spend, and were willing to do the work assigned to them in order to get it. Even stronger than the desire for money or property are the desires for the love of parents and the approval of friends and acquaintances. Show the young that doing the thing you ask will satisfy their desires for property, for a good reputation, or for the love of their parents, and you have powerful motives for action.[1]

(4) Young people are somewhat more interested in wit and humor than older people. One of the surest ways of securing and holding the attention of young people is to inject humor into what may otherwise be a serious speech. The humor used should, in general, be of the boldly comic type. More subtle types of humor are not likely to be effective with young people.

Audiences of Old People.—The thought habits of old people are in general characterized by being opposite to those of youth. Old people are influenced more by reason than they were in their younger days. Having extensive information with which to test the statements made to them, they are not as credulous as young people and are not as easily influenced by suggestion. They are still interested in wit and humor, but now have a keener appreciation for the more subtle types. Their thought processes are slower and therefore ideas must be marched into their minds at a slower rate.

Audiences of Middle-aged People.—Speaking to audiences of young or old people presents fewer difficulties than speaking to audiences whose members are in the prime of life. Here the mental characteristics

[1] Pyant, W. C.: *The Use of the Impelling Motives with Boys.* A study, prepared under *Professor Earl W. Wiley* (the Ohio State University).

of the young and the old overlap. The impulsiveness of youth and the conservatism of age here intermingle. It is to this group that most of the speeches of the average speaker are addressed.

Both suggestion and logical reasoning should be used. Appeals should be made to both selfish and unselfish motives. Some may be highly suggestible and others may be highly critical. This great middle group is the melting pot of what men feel and think. To handle facts and opinions effectively before audiences of this type requires greater skill.

An informative speech, for example, on the subject of the medicinal properties of radium delivered to an audience of young people would have to be adapted to the characteristics of the young. The speaker may handle the subject effectively by using suggestion, predominantly. All of the known uses of radium should be presented, and experiments being conducted to determine future uses should be discussed. The speaker must make very good use of the *familiar* and bring his ideas within the experience of his listeners by vivid illustration. If opportunity affords, the speaker should talk about some of the humorous incidents in the use of radium. The whole speech may be adapted, in this way, to the mental habits of the young.

With the same subject the speaker, in talking to the old, would adapt his ideas to their broader knowledge and experience. Since old people are not as suggestible and lean more on reason than young people, the speaker will give his ideas a solid background in reason. He will base his speech on the past achievements of radium rather on the possible future uses, for the reason that in discussing the future there can be little or no support for assertions, while in discussing the past, assertions, if properly chosen, may be supported. The speaker may use humor of the more subtle type.

In the middle-aged group we have the most difficult problem of all. We have the problem of talking to the young and the problem of talking to the old, rolled into one. The speaker, to be successful, must interest the young-minded and the old-minded at one and the same time.

With the informative speech subject, "The Medicinal Properties of Radium" the speaker will find a large part, possibly half, of the audience highly suggestible and ready to accept the speaker's assertions, uncritically. Another large part will not accept the speaker's assertions or suggestions without support. If the speaker plans his speech for one age group he may bore the other, and *vice versa*. If he deals in assertion, without support, he will probably bore the old-minded and interest the young-minded. The safest ground, from the viewpoint of time, is the present.

Mixed Audiences.—Mixed audiences of the young and the old present an almost impossible situation. The speaker can, frequently, do little better than to adapt his ideas to one or the other in advance. If, however, he thinks it best he can attempt to take his message to both, but it almost inevitably follows that when he is interesting one age group he is boring the other. This problem is especially apparent in meetings of parent-teacher associations and in church services.

Many ministers have found the problem of preaching to audiences of young, old, and middle-aged productive of extremely unsatisfactory results. Some of them have in part solved the problem by preaching a very brief, simple sermon to the young people first and excusing them before the time for the regular sermon. This method has many advantages. In each sermon the minister can adapt his ideas to his particular audience. He does not assume the responsibility of boring one age group while interesting the other.

Kinds of Audiences—Intelligence.—The further division of audiences into high, average, and low intelligence will be of considerable help to the speaker in preparing a speech for either of the above-mentioned age groups.

Intelligence is defined by Professor F. H. Allport[1] as the capacity for solving the problems of life. Stated in another way, it is the ability to learn, and to profit by what is learned. According to Allport, intelligence is determined by problem-solving ability, memory and learning ability, perceptual ability, degree of constructive imagination, special abilities as speech, artistic, mathematical, etc., soundness of judgment and general adaptability, which includes adjustment to the social group, its persons and its laws.

When we speak of an audience of high intelligence, we mean an audience whose individual members possess these qualities to an unusual degree. When we speak of an audience of low intelligence we mean an audience whose members are deficient in these abilities. Average intelligence means an average ability to solve the problems of life.

Audiences of High Intelligence.—If the audience is of high intelligence the speaker should make less use of suggestion than he might use if the audience has low intelligence. Audiences of high intelligence are more given to reasoning than audiences of low intelligence and this is true whether the audience is young, old or middle-aged. Young people of high intelligence must be handled differently from young people of low intelligence. People of high intelligence think more quickly, clearly, and accurately, than people of low intelligence, in the same age group. Their problem-solving ability, memory and learning ability, and perceptual ability are highly developed. They, therefore, require less effort by

[1] *Social Psychology,* p. 104.

the speaker in making use of the *familiar*. They see the point quickly and the speaker may introduce more ideas within a given time. Not so with audiences of low intelligence.

Audiences of Low Intelligence.—People of low intelligence are deficient in problem-solving ability. They have difficulty thinking things through. Their memory and learning ability is poorly developed and their perceptual ability dull. They lack constructive imagination and special abilities. Their judgments are often wrong and they have difficulty adapting themselves to their environment.

When people of low intelligence are segregated the speaker's problem is less difficult than when they are mixed in with the more intelligent. Progressive schools and colleges have recognized this problem when they have assigned students to sections of courses on the basis of intelligence and proficiency. Those of high intelligence are placed together so their development will not be retarded by those of low intelligence. Those of low intelligence are placed together so the course can be better adapted to their needs. With students of low intelligence the teacher's problem is very difficult. Tact and patience must rule. To secure understanding only the simplest words and illustrations should be used.

In dealing with students of low intelligence much can be done to move them to greater effort by appealing to their wants. When a desire for greater skill is awakened the teacher's problem is to a large extent solved. People of low intelligence are not given to reasoning and are apt to be highly emotional. Use of suggestion is very effective, except in informative speeches, where assertions must be supported. Appeals to wants and emotions should predominate rather than appeals to reason.

Audiences of Average Intelligence.—The problem in speaking to audiences of average intelligence is much

the same as the problem in speaking to the middle-aged. In an audience of average intelligence there is much overlapping of high and low intelligence characteristics. The speaker must adopt a middle ground. He develops his subject in relation to an average problem-solving ability, average memory and learning ability, average perceptual ability, etc.

Audience's Reaction to Speaker and Subject.—Besides knowledge of the age and intelligence of the audience the speaker should know how his audience regards him and his subject. Frequently the audience has very definite ideas about the speaker and his ideas, of great importance in the speaking problem.

State of Audience's or Hearer's Opinion in Persuasion.—A convenient classification of audience opinion on a proposal is strongly favorable, slightly favorable, neutral, slightly opposed, and strongly opposed.

When the speaker knows in advance that his audience or hearer is strongly favorable, his talk should be limited to pointing out some definite thing or things to be done. His problem is to convert the strongly favorable opinion into objective action.

When the hearer or audience is slightly favorable no action is possible until this slightly favorable opinion becomes a strongly favorable one. This may usually be accomplished by pointing out the benefits that will accrue to the audience by putting the proposal into effect. Make a direct appeal to wants. Then when the strongly favorable opinion is formed, proceed as though that opinion were present in the first place. Tell them what to do and set a time for doing it. This time should be, if possible, immediately following the speech. Experience shows that the amount of time intervening between the speech and the time assigned for the action bears a very direct relation to securing the action desired. In general, the longer the intervening time, the fewer the chances

for action. When time intervenes inertia again gets in its innings. Doubts arise and success becomes more difficult.

When the audience or hearer is neutral, the speaker must form a strongly favorable opinion, usually by first creating a slightly favorable opinion. This may frequently be done by pointing out the advantages to the business or profession as a whole or in general by an appeal to the so-called unselfish wants. Then the strongly favorable opinion may usually be formed as stated above by pointing out the benefits the hearer or audience will derive. Finally, the speaker will tell the audience what to do.

When the hearer or audience is either slightly or strongly opposed, the speaker has his most difficult problem. When slightly opposed the speaker must first form a neutral attitude. This is usually done by answering the most important objections to the proposal. These should be answered in a friendly, conciliatory manner and not as if the speaker were meeting a challenge. When the neutral opinion is formed the speaker then proceeds as outlined above for neutral opinion.

When the hearer or audience is strongly opposed, it is usually because the proposal seems to work a direct injury. The speaker should deal with this problem first. He must show how his plan will not injure. If this cannot be done, he has little or no chance of attaining his purpose. That much is absolutely necessary. The action proposed may not be a direct benefit but to remove strong opposition it, at least, must not injure. When this is shown to the satisfaction of the persons concerned, the speaker usually carries his audience or hearer to a slightly opposed opinion from which point he may proceed as outlined above for slightly opposed opinion.

Frequently both slight and strong opposition are due

to lack of information. Sometimes a clear explanation of the proposal will remove all opposition.

Is the Audience Slow or Quick to Adopt New Ideas?—All persuasive speaking is concerned with this problem. Audiences of the highest intelligence are frequently so conservative in their thought habits that they balk at new ideas. The writer just read the story of a national business organization whose head was of this type. The organization's system of record keeping was old and antiquated. The executives, under the system in use, received reports of the state of the business, including the operation of their branches, once a month. And even then the records were not complete enough to be of great help in diagnosing trouble when it was detected. Some of the younger executives thought that this system was entirely inadequate. One of their number devised a plan for laying before each principal executive, on Monday morning, a complete analysis of the whole business at the close of the immediately preceding Saturday. The plan involved the use of charts and brief tables of statistics. The president was very reluctant to adopt the plan; for, as he said, the business was prospering and paying good dividends. It was only by the use of a vivid illustration that the younger executive was able to get a trial for his plan. He pointed out that under the system in use a branch manager could grossly mismanage the company's business for a month, without the home office knowing anything about it. By vividly showing the great danger to the business as a whole that would result from mismanagement in any one branch, he carried his point.

When things are apparently going well, the man with a new idea has his hardest problem in dealing with an audience or hearer of this type. When defects are apparent to the conservative-minded person he is more ready to give careful consideration to new proposals.

Some time ago one of our well-known automobile companies underwent a thorough reorganization from the top down. The reorganization was effected because of unfavorable reports on the operation of the business. Sales were falling off and profits had vanished. Shortly after this reorganization the representative of a well-known man, who gives a course of lectures on business speaking, called on the principal executives of this firm and found a very keen interest in improving the quality of their talk. The representative wished to make a date for giving the course three months later, and the idea was welcomed and the date tentatively arranged. Two months later when the representative called to agree on the definite time, he found that the whole situation had changed. In the short space of two months a new car, brought out by the firm, had achieved outstanding success. The executives were no longer so much interested in new ideas, and the problem of the representative became many times more difficult. When things are going well the speaker must use all of his ingenuity to give his ideas vividness and sticking quality. He must show in some striking way the need for the new idea. He must shock his hearer into interested attention.

When the speaker knows that his hearer or audience is quick to adopt new ideas his problem is simplified. He will not have inertia to break down—the chief problem with the conservative-minded. He will usually find that a clear explanation of his proposal, specifically pointing out how it will remedy existing defects, is sufficient. His problem becomes largely one of stating his case clearly. With the conservative-minded, it must not only be clearly but also convincingly and persuasively stated.

Does the Audience Have Confidence in the Speaker?—When the speaker is known to have great ability and when he has demonstrated that ability in

the field of the subject matter of the speech, confidence in him will usually be present. When the speaker is known as a success his ideas are usually accepted, in some degree at least, without serious doubts arising.

When the speaker is known as a failure in everything he attempts, and especially in the field of the subject matter of the speech, his ideas almost always meet with greater opposition. The members of the audience remember his past failures and, even though experience may show that he is right this time, doubts arise. He may be able to answer all objections well, but the one idea, that the man has been a failure, sticks, and usually prevents the establishment of a strongly favorable opinion. So important is this that strong support of a proposal by a person of this type frequently drives some neutral and favorable opinion into opposition.

When the speaker is a stranger, confidence must be built up in the speech itself. The speaker's treatment of the subject must be such as to indicate a thorough knowledge of the facts. He must make himself an authority on the subject, for his particular audience. The section on the introduction in Chapter XI is especially valuable in showing the student how to win this approval.

When the speaker is not a failure but is simply inexperienced, as compared with the members of the audience, the problem is much the same, although in most cases not so difficult. The speaker must win confidence by demonstrating his thorough knowledge of and deep insight into the proposal. He can succeed by demonstrating his ability and competence to present the proposal and by proceeding in the way indicated for each state of audience opinion.

It is then apparent that if the audience is ascendent and does not highly regard the speaker, he has that bar to favorable response to break down, in addition to whatever bars to action there may be in the state of

audience opinion. If the audience is submissive or has confidence in the speaker, he has less difficulty accomplishing his purpose. The speaker must either have or create this submissive or receptive attitude before he can hope to achieve greatly in speaking, whether it be public or private.

Audience's Temporary Mood or Emotion.—Our next step is to examine the emotion of the audience or hearer at the time of the speech situation. First, let us look for a moment at the activity level of the audience. Every individual has a normal level of activity and most of our speech problems are concerned with persons at the normal level. This normal varies from person to person. The normal level for one person may be the excited level for another, and the depressed level for one may be the normal level for another. This fact is extremely important in personal conferences. When a man falls below or rises above his normal level of activity, he is usually a much more difficult person to handle. Many specialty salesmen, for example, refrain from seeing men in either the depressed or excited level of their activity, as far as they are able to determine that point in advance. Experience shows that the most satisfactory results may be obtained when each individual in the conference is at his normal level. The writer once called on a stranger, on a matter of business, and found him in a high state of fury over the acts of one of his saleswomen. He had me admitted while engaged in telling the woman about her shortcomings in no uncertain terms. Obviously, under such a situation it would be quite impossible to have a calm discussion on any topic, so the writer withdrew as gracefully as possible, without stating his business.

When we say a person is in a state of excitement, we usually mean that he is more energetic than usual. He is full of energy or is stirred by some strong emotion,

such as anger. When a person is depressed he is sluggish in movements and is gloomy and unstable.

The three basic emotions are *fear, anger,* and *love* or *affection.* According to Professor F. H. Allport,[1] the main attitudes in which fear seems to be important are awe, reverence, bashfulness, surprise, wonder, suspicion, loathing, and anxiety. Anger is recognized in resentment, remorse, jealousy, envy, reproach, scorn, and hatred. Love plays a part in gratitude, grief, pity, sorrow, fascination, and perhaps humility.

From the viewpoint of the speaking situation the type of emotion held by the audience throughout the speech is of the first importance. The audience moved by fear, as defined above, may be a submissive one and thus be inclined to accept uncritically the ideas coming from the speaker. The speaker to them is an authority on the subject of the talk. The audience may have a feeling of awe and reverence for the speaker. On the other hand, fear may be present when the audience has a dislike for and suspicion of the speaker. If the speaker has the reputation of being a trickster and of stooping to any methods to accomplish his purpose, fear will work as a bar to the speaker's efforts.

The second basic emotion, anger, is a great waster of human energies. When the audience or hearer is angry with the speaker there is a bar to progress, difficult to remove. The effective speaker never permits himself to become angry. When he finds anger present in his hearer or audience, the emotion must be changed and calm restored before the speaker can hope to deal with his subject successfully. One way of dealing with anger is to admit the justice of the disapproval on the basis of the facts, known to the hearer, and immediately introduce new facts to change the situation. Another method is to point out that the anger is misplaced.

[1] *Social Psychology,* p. 95.

Show that you are not responsible for the conditions causing the anger. If the speaker has been the direct cause of the anger, frequently assuming full responsibility and immediately focusing attention on more pleasant ideas will lead to a successful conclusion. Anger may also be dealt with successfully by expressing surprise. When this method is adopted the speaker should indicate by facial expression and by tone and words that he is greatly surprised.

Henry Ward Beecher developed great skill in dealing with hostile audiences. His English audiences, during the Civil War, evidenced great anger with Beecher and the cause he represented. Before he could speak he had to gain control of people, many of whom had come to his meeting for the very purpose of preventing his speech. After the conclusion of the war he met the same antagonism when he lectured in the South.

The third emotion, love or affection, is also important. From the viewpoint of the speaking situation, the audience which feels grateful toward the speaker or has affection for the speaker can be moved to action much more easily than an audience lacking that emotion. This is so important that we adopt all sorts of devices to put our hearers or audiences under obligation to us. We seize opportunities to be of service to others, at least in part, to create this feeling of affection or gratitude toward us when we wish to move them. Successful speakers try to create this feeling of love or gratitude because experience shows that this emotion makes the speaker's task less difficult and success more certain.

When these emotions are not present when the speaker begins to talk, he must take care to guide their arousal in the proper course. If his words and manner create fear, it should be fear born of awe and reverence for the speaker. If his words and manner tend to anger, it must be anger directed toward other things and not

toward the speaker. Every effort should be made to make the audience like the speaker because an audience in that state of mind has fewer doubts and is more suggestible.

What Interests People.—When we know the interests of our audiences, we can adapt our subject to those interests. A very useful classification of interests is primary, secondary, and momentary.

Primary Interests.—The hearer's primary interests are those which absorb the greater part of his energy. For most people, they are those interests involved in satisfying the necessities of life. Thus the average man is absorbed, an average of eight hours a day, in his business or profession. His work claims a great part of his attention because his success and his ability to satisfy his wants depends on the amount of skill he develops in his business or profession.

A man's primary interest, at any particular time in his life, may be teaching, studying, executive work in a business organization, salesmanship, advertising, production management, aviation, law, medicine, dentistry, the ministry, etc.

Primary interest must be considered from the viewpoint of the illustrative material used in the speech. If a man's primary interest is advertising we can safely assume that he is very familiar with that particular work. At least he is much more familiar with that work than he is with the work of a surgeon or a pathologist. The speaker who draws his illustrative material from the language of surgery and pathology in talking to an audience of advertising men is not making the most of his opportunities. He will bore, rather than interest. The primary interest of the hearer or the audience governs the speaker in the selection of his illustrative material. The lawyer in talking to an audience of salesmen must use the language of salesmanship, and not that

peculiar to the legal profession. He must project his ideas into the listeners' experience by making use of what he finds there. The primary interest of our hearers is the avenue the message must usually travel to achieve the desired goal. Study the primary interests of your audiences and make your message talk in terms of that experience. (See also Chapter V.)

Secondary Interests.—Secondary interests are defined as those of an educational, cultural, fraternal, religious or political nature. The average man is primarily interested in his own particular work. Next in point of interest come numerous activities of the nature just mentioned. These are the activities he attends to when not engaged in his primary interests. Besides the secondary interests listed above we might add civic clubs, athletics, the drama and a host of fine and useful arts. Man's hobbies run all of the way from sports to painting.

A secondary interest for one man may be a primary interest for another. Fraternal orders may be a secondary interest for one of the regular members and a primary interest for the paid secretary. The home is the primary interest of the housewife and frequently the secondary interest of the husband.

Sometimes one man may have primary or secondary interests in two or more distinct activities, as the primary activities of law and authorship and the secondary interests of sports and the drama.

The secondary interests of your hearer must also be taken into consideration in determining the method of introducing the subject and the method of illustrating it. Frequently some reference to a secondary interest, as golf, in opening a conversation on a primary interest, gains the good will and the attention of the other man. The golf enthusiast likes to talk about his game; he likes to recall the difficult course he has played, and swap stories on birdies, eagles, and holes in one. Secondary

interests are frequently the point of attack in influencing conduct on a primary interest.

Audiences' Momentary Interests.—Besides primary and secondary interests, we have interests of a momentary character. Primary and secondary interests are more or less continuous. Our momentary interests are, on the other hand, determined by the events of the day. The unusual character of momentary interests and the intensity of the stimuli causes them to be forced on our attention.

Many people who have no primary or secondary interest in prize fights or football are stirred to interest by the amount and variety of publicity given these contests. The writer has no primary or secondary interest in prize fighting, yet he listened to the radio report of a recent world championship fight and read the newspaper accounts.

People with no primary or secondary interest in international affairs have their interest temporarily aroused by such events as the World War, the Washington Conference and the conferences of the Pan-American Union. These events claim his attention because of the great amount of publicity given them.

When particularly atrocious murders are committed, people who have no primary or secondary interest in the courts, legal procedure or alienists, develop momentary interest in these things.

In moving people to action on subjects of momentary interest the chief thing to be remembered is that when the spotlight of public opinion is focused on the subject those who advocate changes should move for the desired action immediately. When public attention is called to the subject in a widespread manner, the subject becomes a momentary interest of practically all who read and think. When the matter is pushed from the front pages of our newspapers to an inconspicuous position

on the inside and finally out of the paper altogether, interest in that particular subject languishes and other momentary interests take its place. When public interest passes to another subject, action of any kind becomes increasingly difficult.

When momentary interests are concerned, the time for the speaker to strike is when the interest is at its peak. The great oceanic flight of Lindbergh crowded almost everything else off the front pages of our newspapers and interest in aviation ran high. His accomplishment was on everyone's lips. People were generally of the opinion that the airplane would soon become as common a means of transportation as the automobile. Undoubtedly this arousal of momentary interest gave a great impetus to the development of aviation. And it also caused the momentary interest of a great many people to become a secondary or even a primary interest. The general opinion of the safety of air transportation was typified in the expression, "It can be done." Then there followed a number of unsuccessful oceanic flights in which a number of intrepid aviators lost their lives. The momentary interest in the development of aviation immediately waned.

The day "Lindy" landed in Paris his achievement and the future of aviation was on everyone's lips. No conversation was complete without a reference to his flight. Today his flight has become a matter of history and popular interest has greatly diminished.

The speaker who deals with subjects likely at any time to become momentary interests of the general public should be prepared to take the fullest advantage of that interest when it develops. His greatest success will come at the time when the greatest number of people have developed a momentary interest in his subject. Recently a tornado swept across a section of the northern part of Ohio. Much damage to life and property resulted, par-

ticularly in the city of Lorain. One insurance firm, handling tornado and storm insurance doing business in Columbus, about a hundred and fifty miles from Lorain, published large advertisements in the newspapers and had all of their salesmen center their attention on that form of insurance. The result was that they sold more policies in one month than in the previous year. They capitalized the momentary interest in the danger to property resulting from storms and tornadoes.

Frequently a momentary interest may be used to call attention to a matter of primary or secondary interest. For example, the manufacturers of the motor oil used by Lindbergh in his oceanic flight immediately called the attention of the public in their advertising to this unusual test of the lubricating quality of their oil. They urged owners of automobiles and trucks to use the same oil, a secondary interest of most of us and a primary interest of some. Another manufacturer, this time of a well-known automobile, immediately pointed out in showing the dependability of their car that Lindbergh used an air-cooled motor and that their automobiles were equipped with motors of that type. In each case the manufacturers were making use of the momentary interest created by the flight to interest people in their secondary and primary interests.

External Conditioning Factors in Audience Behavior.[1]—The speaker can frequently exert some control over the conditions under which he speaks. Whenever possible he should make those conditions as favorable as they can be made. People who arrange public meetings should study this problem and aid the speaker by surrounding him with an atmosphere making for successful speaking. Failure to observe these external in-

[1] For a fuller discussion see *External Conditioning Factors in Public Behavior,* by James W. Armstrong and Thomas W. Eliot: *Social Forces,* June, 1927.

fluences frequently means the difference between success and failure.

People who arrange public meetings should consider two things. The first of these is the comfort of the audience and the second is the elimination of distractions. In other words, if the speaker's ideas are sufficiently interesting it should be possible for the members of the audience to give their undivided attention to them. If the speaker cannot make his ideas interesting, no amount of attention to external conditioning factors will make a successful speech.

Speeches are made under all sorts of conditions. The factory manager sometimes speaks to his men in the shop. Very often chairs are not provided and other factors making for the physical comfort of the audience are not considered. A common place for conducting Chautauqua and Lyceum courses is the tent. Hard seats or benches are usually provided. We can all testify that hard benches are extremely uncomfortable, especially when they must be occupied for an hour or two. The discomfort involved is bound to call attention away from the ideas presented. Distractions are usually more numerous in a tent than in an auditorium. Wind flaps the canvas, dust is blown into the faces of people, and the lights are difficult to adjust.

One difficulty sometimes found in an auditorium, however, is movable chairs on a hard floor. Moving chairs are bound to be a distraction. Wooden chairs or benches likewise are just as uncomfortable in an auditorium as in a tent. A great many churches still handicap their ministers by the use of hard benches. Attention is in part called away from the speaker's ideas. Discomfort leads to restless movements. Fidgeting also has a suggestive influence and others have their attention called to their discomforts and fidget too.

Bad ventilation is a common cause of audience dis-

comfort. Pure air is necessary if mental acumen is not to be dulled. Stale, stagnant air leads to restlessness, drowsiness, and inattention.

The degree of heat is an important factor. Too hot or too cold rooms are uncomfortable and make it difficult for people to give their best attention to the speaker's ideas.

Bright lights may be a distraction. On the other hand, if the lights are so dim that people have difficulty seeing the speaker distinctly, there is an adverse conditioning factor. People want to see a speaker talk as well as hear him, for frequently what they see communicates more than what they hear. Hence the light must be sufficient for seeing distinctly but not so bright as to become an annoyance.

Another conditioning factor is the decorations of the room. These should be such as to give the proper atmosphere to the speech and to the occasion and should not call undue attention away from the speaker's ideas. A religious service is obviously out of place in a theater and should not be held there when a church is available.

Another common distraction is to have other persons on the platform with the speaker along with unusual objects or diagrams. Movements made by the other people on the platform call attention away from the speaker's ideas. Many ministers place themselves under an unnecessary handicap when they have the church choir seated immediately back or to one side of the pulpit. Some ministers have solved the problem by having their choir lofts built in such a way that the choir is out of sight, when not singing. Others solve it by having the choir take seats with the audience during the sermon.

Sometimes when a series of speeches is being made, one speaker, not appreciating the problem of the succeeding speakers, will leave charts and diagrams and

apparatus used in his speech on the platform to distract and interfere with the effectiveness of the following speakers.

Summary.—The audience or hearer is very important in the speaking process. The first thing to be considered is their age. Young people are more suggestible and less critical than old people. They are not influenced by appeals to reason and are interested in wit and humor. Old people are more influenced by reason and are not as suggestible. Middle-aged people have the characteristics of both young and old.

The next point is the intelligence of the audience. Audiences of high intelligence have high problem-solving ability, high memory and learning ability, a high degree of constructive imagination, etc. Audiences of low intelligence are deficient in these characteristics. Audiences of average intelligence have average ability to solve the problems of life.

In persuasion the speaker must deal with five states of audience opinion. These are strongly favorable, slightly favorable, neutral, slightly opposed and strongly opposed. Whether or not the audience is slow or quick to adopt new ideas also has an important bearing on the speaking process.

The audience must have confidence in the speaker if he is to achieve the desired result.

The temporary mood or emotion is often a factor determining the success of the speech. The basic emotions are fear, anger and love or affection. The speaker must guide the arousal of those emotions making for success.

The next point to be considered is the interests of the audience. Interests are defined as primary, secondary and momentary. All of these must be considered in selecting material for illustrative purposes. Secondary and momentary interests must also be considered as possible points of attack when speaking on primary interests.

Finally the speaker must exercise some control over the conditions under which the speech is to be presented. The audience must be comfortable and distractions must be eliminated. It must be possible for the members of the audience to give their interested attention.

QUESTIONS

1. How is the audience important?
2. How are audiences classified in regard to age?
3. What are the mental habits of the young? Old? Middle-aged?
4. How are audiences classified in regard to intelligence?
5. What are the mental habits of audiences of high intelligence? Low intelligence? Average intelligence?
6. How does the state of audience opinion affect persuasive speaking?
7. What are the states of audience opinion?
8. How should the speaker deal with each?
9. How should the speaker deal with an audience which is slow to adopt new ideas? Quick to adopt new ideas?
10. What is the importance of having confidence in the speaker?
11. What are the basic emotions? Define each.
12. How does the emotion of the audience influence the speaking process?
13. How can the speaker deal with anger?
14. How are interests classified?
15. Define primary interests. Secondary. Momentary.
16. How are interests important in the speaking process?
17. What external conditioning factors influence speech effectiveness?

CHAPTER V

Elements of Interestingness

The Vital

What we attend to controls our behavior. What we can get other people to attend to controls their behavior.—H. A. Overstreet.

The Function of Attention.—Before any speech can attain any of the purposes it must get itself listened to. This is the key problem in all speaking. All speaking to be effective must gain the undivided attention of the audience. When that sort of attention is secured, other ideas are crowded out and the audience listens carefully for every word of the speaker. The speaker who can secure and hold the attention of his audience on an informative subject will secure understanding. The speaker who can secure and hold the attention of his audience on a persuasive subject will persuade. The speaker who can hold attention on an entertaining subject will entertain. To secure and to hold the attention of the audience is, therefore, absolutely necessary for success.

Definition of Attention.—"To attend to a thing is to be keenly conscious of that thing, it is to respond to that thing and to disregard other things, and it is to expect something more from that thing." [1] To secure this sort of attention is the goal of all effective speaking. Successfully to inform, to persuade, or to entertain, the

[1] Woodworth, R. S., *Psychology*.

speaker must make his audience keenly conscious of his ideas and disregard all inhibiting ideas.

Attention Attained Through Interest.—Attention is secured and held throughout a speech by interesting the audience. Attention and interest go hand in hand. When one is present the other is also. You always attend to what interests you, and you fail to attend to what is not interesting to you. Interestingness is the common bond possessed by all successful informative, persuasive and entertaining speeches.

Informative, persuasive and entertaining speeches differ in the character of the end sought, but this one thing they have in common. They differ in the character of the material used to attain the end—but all must be interesting. There is just as much difference, for example, in the material used in an informative and a persuasive speech as there is in the material used to make an airplane and an automobile. These types of speeches have this one point of similarity, just as the airplane and the automobile have one important point of similarity. The most important point of similarity in airplanes and automobiles is the source of motive power, the gasoline engine. So, in effective speaking, the most important point of likeness between the different types of good speeches is interestingness.

Every speech, to be effective, must be interesting. Just as the airplane and the automobile become useless collections of material without the engine, so a speech lacking in interestingness becomes a mass of ineffective words.

The speaker who cannot interest his audience cannot secure its attention and therefore cannot succeed. You cannot hope for your speaking to inform, to persuade or to entertain if you cannot get other people to listen to you.

Authority and Attention.—There are certain situations when the relation of the speaker to the audience

will help in securing the appearance of attention. For example, the teacher may secure the appearance of attention by the use of authority. The sales manager in talking to his salesmen, or the President in talking to the officials of the government, is able to secure the appearance of attention because of his authority over the audience, without the use of the elements making for interestingness. The speaker who has authority over his audience is frequently deceived by the appearance of attention when the thoughts of the members of his audience are in reality on other ideas. The speaker with authority is usually not able to detect lack of interest as quickly as the speaker who does not have authority over his audience. In the first case, the members of the audience hesitate to indicate their lack of interest by facial expression and restless movements. In the latter case this hesitancy is usually lacking. What the speaker wants is not what is commonly called "respectful attention" but interested attention.

How an Audience Shows Its Interest.—In general, when we attend, a state of immobility sets in. The attending person looks toward the object of his attention. All of his senses are alert to learn more about it. The people in an audience which is attending, look fixedly at the speaker. Many of them are leaning forward and are out on the edge of their chairs. All of the little restless movements cease and at the points of greatest interest the breath may even be held, momentarily. The muscles become tense and rigid. All of the person's powers are concentrated on the speaker. Persons attending to a speaker have just two desires: namely, to see and to hear the speaker. All of the movements they make are such as to afford a better view of the speaker and a better hearing of him.

The speaker can learn a great deal about the effect of his ideas by carefully observing his audience. If

he finds that the members of his audience are looking at him and listening carefully for every word, he has good evidence for believing that they are interested in his ideas. If, on the other hand, he sees that people, here and there, are getting restless, attending to other things and talking to each other, he knows that he has lost their full attention. The audience will attend to a speech if the ideas are interesting. It will not long attend to a speaker who cannot present his ideas interestingly. *The speaker must use his voice and body in delivery and present his ideas in the way that will make it easiest for the audience to attend to the speech.* In order to do this he must make good use of the elements of interestingness.

These elements are the *vital,* the *familiar,* the *varied,* the *striking,* and the *concrete.* The speaker who attains excellence in the use of these elements will be able to hold the attention of his audience. Since it is only by the use of these elements that a speaker can get attention to his ideas, they are most important factors in speaking successfully.

The Vital.—There are three parts to the preparation and presentation of speeches. These are subject matter, composition, and delivery. The vital is concerned with subject matter and composition. We attend to and are interested in ideas which vitally concern us, such as our families, our community, and our country. These are the vital interests of life.

We are vitally interested in our health and welfare. That is the reason we listen to a talk on health with far more interest than we listen to a talk on the ownership of the Chinese railways. We are interested in our own work. We are interested in our families. The well-being of the community, in which we live, interests us, because what affects the community or the nation affects us, in some way.

An educator, lecturing before an audience of teachers on "Methods of Teaching," would be dealing with the vital interests of his audience. The success of the members of the audience depends on their ability as teachers. An address on the "Laws of History" would be of great interest to students of history and political science, but of little interest to doctors and chemists. On the other hand, an address on goiter would be of considerable interest to doctors and surgeons, but of little interest to lawyers and teachers.

Subjects dealing with the primary interests of an audience have the vital inherent in them. The politician is concerned with how the election is going. He wants to know about the political situation in certain localities. He wants to know how his candidate is regarded by the voters. When he attends party conventions he, therefore, listens with the keenest interest to speeches on this subject. The business man is vitally interested in the welfare of his business. He wants to know what other organizations are doing to solve business problems. He wants to know how political changes in the government will affect his business. He wants to know how production may be accelerated, without cheapening the product. He wants to know how sales may be stimulated. He wants to know how profits may be increased. He wants to know how the men working for him, should be paid, in order to stimulate them to greater effort. He wants to know more about how to communicate his ideas effectively. The progressive business man wants to know everything that will help him to achieve greater success in his business. These subjects are vital to the business man and he is a potential listener to a speech on any of these subjects, and many others, dealing with his particular work. Whether he will be a good listener, depends on how well the speaker makes use of the other elements of interestingness. The vital should inhere in

the subject, when possible, but that is not enough. The speaker must through the familiar, the varied, the striking, and the concrete make his vital subject a living thing for his audience.

The foregoing discussion of the primary interests, as sources of subjects vital to the interests of the audience, points out that in subjects of this type the vital inheres in the subject itself. We have now to consider those subjects where the vital does not inhere in the subject but must be made apparent to the audience through the composition of the speech. Our secondary and momentary interests usually do not have the vital inherent in them. In speeches of this type the speaker has a more difficult problem, for before he can get the attention of his audience he must show how his ideas vitally affect the persons present. Through the composition of his speech he must get his hearers to appreciate the importance of the subject. He must make them want to listen to his ideas.

The speaker for the Red Cross, who attempts to raise funds in time of peace, has a difficult time getting people to appreciate the vital necessity of its work. In time of war it is less difficult, for then the vital connection of the work of the Red Cross with the interest of the individual, is apparent. The speaker must bring his message home to his audience in some direct, forceful way. He must show how the individual profits by subscribing to the organization.

When the chamber of commerce attempts to bring a new industry to the community, it must make what will to most people be a secondary interest, a vital interest. For the moment, at least, they must make this secondary interest, a primary one. In order to provide the inducements necessary to bring the new organization, the business men of the community must be shown how they will profit. The chamber of commerce points out how

the new business will bring more people to the community, how it will employ several hundreds or thousands of workers, how it will relieve the unemployment situation, how it will increase the buying power of the people of the community and make them more prosperous. The secondary interest must be made vital, if the project is to be carried through to a successful conclusion.

It is plain that when the vital inheres in the subject the task of the speaker is easier. When the vital does not inhere in the subject, the speaker must make the vital relation of his subject to his audience apparent, before he can hope to get interested attention to his ideas.

Informative and entertaining speeches on primary interests may begin with a simple statement of the subject. Informative and entertaining speeches on secondary or momentary interests must introduce the subject with material pointing out the vital characteristics of the subject. The speaker who is explaining the methods of handling traffic in one city to the police officials of another city is dealing with the vital interests of his audience. A part of the work of the individual members of the audience is to handle traffic efficiently. The subject may be introduced by a simple statement. Burdette's famous entertaining speech on "The Rise and Fall of the Mustache" was delivered to audiences largely composed of older people, many of whom had boys. The subject itself was vital, and therefore it was not necessary for the speaker to introduce the speech by pointing out that vital interest.

Informative and entertaining speeches on secondary and momentary interests should always be introduced by showing how the subject is of vital interest. If the speaker mentioned above, on the handling of traffic, were to speak before an audience of high school students he would have to make his subject vital before he could

hope to get attention to his ideas. He would make it vital by pointing out the danger to them as individuals from inefficient traffic control. He would refer to recent accidents to show that traffic control was an important subject. In this way he would make them want to listen to his explanation. If a secondary or a momentary interest cannot be made vital in this way, for the particular audience, the speaker has little chance of securing understanding or entertainment. The speaker who talks on the secondary or the momentary interests of his audience should therefore select his subject with great care.

The Vital and Persuasive Speeches.—In addition to being useful in securing and holding attention on informative and entertaining speeches the vital is absolutely necessary for successful persuasive speeches.

Fact finding is the work of the scholar and the scientist. The search for facts has become a matter of absorbing interest in many lines of activity. Following along with this interest in finding facts, there has grown up a notion that to persuade people to action all that is necessary is to find the facts about the subject and present them. When this method has been followed the result has usually been a great disappointment. People are not interested in facts, just for the facts' sake. There is something missing in this type of an appeal. Those who adopt this position assume that people will want what the facts indicate. This is very far from the truth.

In the presidential election of 1924, according to Professor H. A. Overstreet, facts indicated that the Republican Party should have been defeated, but let us examine the result.

> "During the last election in America a vigorous campaign was carried on to get people to vote

against the predatory interests. The campaign was unsuccessful; for the people overwhelmingly voted to return the party that had been denounced as the aider and abettor of the predatory interests. Why was this? One would suppose that good citizens would wish to keep the country safe from marauders. As a matter of fact, while in a kind of vague way they doubtless wanted that, there was something which they wanted far more immediately, far more fervently. They wanted prosperity. Prosperity was something which was of immediate interest to everybody. The predatory interests might be bad; but they were very distant; they made practically no difference to one's grocery store or butcher shop.

"The party which won the election talked consistently and persistently to that vividly felt and universal want. Its most vigorous efforts were directed toward showing that the victory of the anti-predatory party would mean such a panic in business as would bring about depression and business failures—disaster for everybody."

There is no question that the use of facts has its proper place in persuasive speeches, but we cannot expect those facts to secure objective action unless those facts deal with the wants of your audience. In moving people to accept or to act on our ideas we are therefore concerned with reaching them through their wants.

Both logical reasoning and facts should be used in persuasive speeches to give a solid foundation. But, except in rare cases, a persuasive speech should not stop with facts and the appeal to reason. Experience shows that people respond to appeals to reason and to facts in a persuasive speech, only when those facts and reasons are definitely connected with some strong want of the individuals in the audience.

Since wants play such an important part in persuasive speaking, it is necessary that we strive to understand and make use of them. Our specific wants are almost without number. If you will take your pencil and paper and note down all of the things you desire, you will probably find that your list contains dozens of items. H. A. Overstreet in *Influencing Human Behavior* lists about thirty-five general wants.[1] Daniel Starch in *Principles of Advertising* lists forty-five.[2]

Both of these lists present the more important wants stated in general terms. A list of any one individual's specific wants would be much longer. In order to provide a basis for learning how to make want appeals our specific wants must be classified in some constructive manner. For the practical purposes of preparing persuasive speeches a list of specific wants is bewildering

[1] Comfort, appetites, sex, affectionate devotion, surplus energy, play, security—to own something, to be efficient, social esteem, pride in appearance, cleanliness, adventure, exploration, excitement, games, travel, leadership, novelty, curiosity, propriety or modesty, good taste, being in style, good form, good manners, constructive achievement—making a radio set—hammering out copper—organizing a company—making an invention, playing the piano, conquest or power, sympathy, help for the weaker, humor, harmony with our fellows, harmony with the universe.

[2] Appetite—hunger, taste, cleanliness, bodily comfort, warmth, coolness, rest—sleep, health, safety, fear—caution, sex attraction, personal appearance—beauty, style, shyness and modesty, devotion to others, parental affection, love of offspring, sympathy for others, protection of others, domesticity—having a home, home comfort, hospitality, possession—ownership, efficiency—making things go well, economy—saving of time—effort—material, gregariousness—sociability—association with other people, social distinction, approval by others—pride, imitation by others, group loyalty, co-operation, courtesy, ambition, competition—rivalry, managing others, pleasure, play—sport, amusement, humor, teasing, activity—mental and physical, constructiveness—wanting to build or to make things, manipulation—wanting to handle things, curiosity—wanting to find out, respect for or devotion to a superior power (Deity).

to the average student. Even the lists of Starch and Overstreet are too long to be of great help. The problem is simplified by restricting our list of wants to a very few general classifications. A. E. Phillips in *Effective Speaking* [1] has given us the best usable classification of these wants. Careful examination of the classification of Phillips and of the lists of Starch and Overstreet, leads to the conclusion that the longer lists may be reduced to the simple terms of Phillips.

Phillips classifies all of our wants as desires for:

1. Self-preservation
2. Property
3. Power
4. Reputation
5. Affections
6. Sentiments
7. Tastes

The most impelling of these motives with the average adult is probably self-preservation. Self-preservation has been said to be the first law of nature. This motive has a very broad application. It includes the fundamental human desires to be free from disease, to be strong in mind and body, to have food, to be physically comfortable, to be warm in winter and cool in summer, to have rest and sleep, to avoid accidents, to be free from worries and fears, etc.

The speaker who can show that the thing he is asking his hearers to believe or to do will satisfy the desires, classed under self-preservation, has gone far toward persuading his hearers in the way he wishes.

Advertising makes large use of this want. When the advertiser shows that his product will protect the buyer by prolonging his life, giving him better health, affording him greater protection from bodily harm, a power-

[1] Phillips, A. E., *op. cit.*, p. 48.

ful bid has been made for action. A large part of automobile advertising is directed toward this desire for self-preservation. "Buy the X motor car because it everywhere enjoys an enviable reputation for being the most reliable car under adverse driving conditions."

Second in importance to self-preservation is the desire or want for property. The desire for money or property is back of the serious effort we give to our primary interests. When the farmer is convinced that a potato-digger will increase the income of his farm, the want for more property will probably lead to the desired action. When a merchant is convinced that a particular kind of delivery truck will decrease his delivery costs, and thus enable him to make a greater profit, he will probably add that particular truck to his equipment.

Power is the next motive in importance. All normal people desire power. We do not want to be physical weaklings, dullards, or cowards. Everyone wants to be strong and skilled. Educational courses are marketed largely on the appeal to power. The success of the persuasive methods used by various commercial correspondence schools, shows the extent to which this desire for power may be turned to practical account. Statistics show that the mortality rate among the students who enroll for such courses, is very high. Most of them do not complete their courses, but all have the desire to increase their power and ability, in other words to increase their capacity for solving the problems of life, as is evidenced by the payment of large tuition fees.

We are all desirous of standing high in the esteem of our fellows. Hence reputation is an important want. To show a customer that the possession of a certain article will increase the regard in which he is held in the community is, in many cases, to bring him to act favorably on your suggestion. Shrewd real estate promoters

have sold out entire additions with reputation as their strongest talking point. The appeal to become a member of the respectable class of home owners is very strong.

Affections are also a powerful motive in securing action. The bond between husband and wife, parent and child, the individual and the community, is very strong. People do a great many things because of their love for others or for the community in which they live. The life insurance business is a monument to the impelling power of the appeal to affections.

The appeal to sentiments is the appeal to right and justice. This motive is especially powerful when coupled with one of the selfish motives as self-preservation or property. To show that a given course of action will be both profitable and right is to make a powerful appeal to the average man or woman.

The last of the wants is tastes. This is the desire we all have for pleasure. It is the appeal of the arts, of poetry, of painting, of sculpture, music and the drama. We are frequently moved to action when shown that the action desired will lead to greater enjoyment of the pleasures of life. One of the appeals made in the sale of a well-known educational service to business men is that since the service will make them more efficient and since they will be able to transact their business in less time they will have more time for leisure and pleasure.

The Impelling Motives and Children.—The impelling motives for adults are usually important from the viewpoint of impelling power, in the order just cited. For most adults self-preservation is the strongest want and then follow property, power, reputation, affections, sentiments, and tastes. Tastes are in general, the least impelling of the motives.

Young people, on the other hand, are not influenced by the motives in this order. Studies in the use of the

motives with children reveal that reputation has almost twice the impelling power of any other motive. Next after reputation comes affections, then property, followed by power, sentiments, self-preservation, and tastes.[1]

The Use of the Motives.—These are the fundamental wants or motives which lie at the foundation of all persuasion. These are the desires you must appeal to when you make use of the vital in persuasive speeches. When you desire to persuade, determine the wants of your audience and show how the action you ask will satisfy those wants.

Let us illustrate the use of some of these wants in one of the most famous persuasive speeches in American history.

In the summer of 1863 Henry Ward Beecher went to England on a vacation. He went as a private citizen with no intention of assisting the cause of the North. He was, however, persuaded by Northern sympathizers to attempt to combat the strong Southern feeling which existed in England at the time.

In order to appreciate the problem which confronted Mr. Beecher it is necessary to recall the events which had influenced large sections of English opinion to favor the South. A concrete cause of English ill feeling was the fact that the Northern blockade of Southern ports cut off the supply of raw cotton on which much English industry depended. The Trent affair also added fuel to the flames. You will recall that a Northern ship stopped an English ship on the high seas and took off Mason and Slidell, Confederate envoys to England and France. A storm of enthusiasm swept over the Northern states, while a storm of protest swept over England. Ill feeling toward the North was further evidenced by the

[1] Pyant, W. C., *op. cit.*

ease with which the South was able to defy neutrality regulations and obtain armed cruisers in England.

As a result of all this ill feeling Mr. Beecher had a very difficult problem with every audience he faced. His purpose was to enlist the British against slavery, and thus gain their support for the North in the war. In the Liverpool speech his central idea or theme was: "Slavery strikes at the vital want of commerce—rich consumers." He was in a great industrial center which had been hard hit by the war. He was talking to an audience which had in part come together for the very purpose of preventing his speech. Some idea of his difficulties is conveyed by the fact that it took Beecher an hour and a half to gain control of the meeting.

He declared that slavery in the long run was hostile to commerce all over the world. He exercised unusual ability in the selection of the wants which formed the basis of his appeal. He made good use of all the elements of interestingness, particularly of the vital.

In discussing his central idea: "Slavery strikes at the vital want of commerce—rich consumers," he said in part: [1]

> "The ignorant and the poor man buys simply for his body. The educated and prosperous man buys in greater quantity, for he buys for the satisfaction of sentiment and taste as well as senses. It is a great deal more important for Great Britain to have customers than cotton. Since there are no more continents to be discovered you must civilize the world to make a better class of purchasers. If you were to press down Italy again under the feet of despotism, Italy, discouraged, could draw but few supplies from you. But give her liberty, kindle

[1] Paraphrased by C. F. Lindsley, *Quarterly Journal of Speech Education,* Volume VII, pp. 233-257.

schools throughout her valleys, make treaties with her by which she can exchange her wine, and her oil and silk for your manufactured goods; and for every effort you make in that direction there will come back profit to you by your increased traffic with her. Every free nation, every civilized people —every people that rises from barbarism to industry and intelligence—becomes a better customer. If the South became a slave empire what relation will it have to you? It will be a bad customer and affect you seriously, for one third of the population would be miserably poor, unbuying blacks, for whom you manufacture very little. One third of the population consists of poor, unskilled, degraded white population. Only one third are intelligent and rich customers that can afford to buy the kind of goods you bring to market. If by sympathy or help you establish a slave empire—you sagacious Britons are busy in favoring the establishment of an empire from ocean to ocean that should have fewest customers and the largest non-buying population."

In this way Beecher made use of the wants of his audience. The prosperity of the people of Liverpool largely depended on having markets for their manufactured goods abroad. He showed that a slave empire was a poor market while a nation of free, industrious and prosperous people was a good market. The speech is so full of the vital interests of his audience that, while reading it, one can in imagination see the turbulent mob subside into an interested audience.

The vital must be used in every persuasive speech. When you use the vital you connect the idea you want accepted or the act you want done with the vital interests of your audience. You do this by appealing to their fundamental needs or wants. You appeal to their desires

for self-preservation, property, power, reputation, affections, sentiments and tastes. All persuasive messages must be vital to the audience, in order to persuade.

Summary.—The key problem in all speaking is to get the attention of the audience. Securing and holding attention to any speech will attain the end of the speech. When the speaker has interested attention, the audience is keenly conscious of his ideas and all other ideas are disregarded.

Attention is attained by interesting the audience in the speaker's ideas. Informative, persuasive, and entertaining speeches differ in the end sought by each, but have one point in common. All must be interesting.

An audience shows its interest by looking toward the speaker and listening carefully for every word. All restless movements cease in an audience which is attending. The audience has but two desires—to see and to hear the speaker.

The elements of interestingness are the vital, the familiar, the varied, the striking, and the concrete. The speaker who learns to put these elements to work for him in his speaking will have the interested attention of his audience.

The vital deals with the subject matter and with the composition of the speech. When the vital inheres in the subject, it is one of primary interest. When the vital does not inhere in the subject, the subject is one of secondary or momentary interest and the vital nature of the subject must be made apparent in the composition of the speech. Even many subjects of primary interest, must be made vital through composition. All speeches must be vital to the audience. This is especially true of persuasive speeches. In making use of the vital in persuasion the speaker must appeal to the fundamental wants of the audience. These wants are self-preservation,

property, power, reputation, affections, sentiments and tastes.

QUESTIONS

1. What is the function of attention?
2. Define attention.
3. How is attention attained?
4. How is authority sometimes misused in getting attention?
5. How does an audience show its interest?
6. What are the elements of interestingness?
7. Define the vital.
8. What is the relation of the vital to primary, secondary and momentary interests?
9. What advantage is gained when the vital inheres in the subject?
10. How is the vital used in informative and entertaining speeches?
11. Why is the vital especially important in persuasive speeches?
12. How do wants govern actions?
13. Discuss the lists of wants by Overstreet and Starch.
14. How does A. E. Phillips classify wants?
15. Define self-preservation and give examples of its use.
16. Define property and give examples of its use.
17. Define power and give examples of its use.
18. Define reputation and give examples of its use.
19. Define affections and give examples of its use.
20. Define sentiments and give examples of its use.
21. Define tastes and give examples of its use.

CHAPTER VI

Elements of Interestingness

The Familiar

So long as the human mind wishes to influence others, human speech must and will have the gift of oratory.—Sir Gilbert Parker.

Definition of the Familiar.—The familiar, with the help of the varied, the striking, and the concrete, is the avenue our vital message must travel in entering the minds of our hearers. First the speech subject must be of vital importance to the audience. Being vital is not enough, however. Many vital subjects fail to attain the goal desired by the speaker because the speaker cannot make them familiar to the audience.

When we use the familiar we bring our ideas within the vivid experience of our audiences. We develop the subject within the knowledge and the experience of our hearers. We speak objectively.

The Familiar and Audience Analysis.—All of the suggestions made in Chapter IV, for the analysis and the control of audiences, should be used by the speaker to determine how he can bring his ideas within the experience of his audience. The first thing to be considered is the age of the audience. If the audience is composed of young people the expression of the speaker must be simplified, in order to bring the ideas within their experience. If the audience is composed of older people the speaker is able to use more difficult words. References

to the experience of older people may not be references to the experience of younger people, due to their lack of extensive knowledge and experience.

The second thing to be considered is the intelligence level of the audience. Audiences of low intelligence require the use of the simplest words and illustrative material. When talking to audiences either of the young or of low intelligence, the speaker should usually make all of his references to experience direct rather than indirect. When the audience is composed of older people or people of high intelligence, the speaker may make use of both direct and indirect experiences. Direct experiences are those events or things experienced directly by the senses. What people have personally seen, felt, heard, tasted and smelled is more vivid than what they have experienced indirectly. Indirect experiences are acquired through reading and conversation. If you personally attend the inauguration of the president, that is a direct experience. If you read about the inauguration in the newspapers, without attending, that is an indirect experience.

The next point we must consider is the primary interest of the members of the audience. If the audience is composed of farmers, the speaker must bring his ideas within the experience of the farmer by likening his ideas to things familiar to him. If the audience is composed of accountants, the speaker must bring his ideas within the experience of accountants. If the audience is composed of bankers, the subject must be made familiar to them by references to their experience. When the members of the audience have one primary interest, the speaker's problem, in using the familiar, is to connect the ideas he is presenting with the familiar experiences of that primary interest. This is the safest rule to follow. It is safe to assume that the members of your

audience are familiar with their primary interests. References to their primary interests are almost certain to be more vivid than references to their secondary or momentary interests.

When the speaker cannot make references to the primary interest of his audience because of a lack of information in that field, he must then fall back on their secondary and momentary interests. The great danger in making references to secondary interests is that the secondary interest of one man may not be a secondary or even a momentary interest of another. References to secondary experiences will strike home with some and miss fire with others. While interesting some, the speaker will bore others. The best time to use references to the secondary experience of an audience is when the subject of the speech is itself a secondary interest and when the occasion is a meeting to consider a secondary interest; such as lodge meetings and those of chambers of commerce. At a meeting of the chamber of commerce, the group would be assumed to have an interest in the work of the organization in the community and references to the work of the organization would be familiar and vivid.

Momentary interests may very frequently be used as a basis for making subjects familiar, when the members of the audience lack common primary and secondary interests. When the primary and secondary interests of the audience are diversified, the speaker must make his subject familiar by references to the general events of the day. He must fall back on experiences common to everyone, rather than the specialized experiences of a single primary or secondary interest. Momentary interests play an important part here. Skilled speakers familiarize themselves with the events of the day. Most people read the newspapers and are familiar with the most important occurrences. References to these happen-

ings may, therefore, frequently be used to make the subject familiar.

Making the Familiar Vivid.—A. E. Phillips says that four principles govern the vividness of an experience.[1] These are *original intensity, recency, frequency of occurrence,* and *frequency of recollection.* Not all references have the same sticking quality. References to some experiences will make the subject familiar better than references to others. We experience many things that we soon forget. But the experiences that satisfy the above requirements governing vividness, remain with us.

When an experience is originally intense it made such an impression, at the time, that we have never forgotten it. When a thing is experienced it stays with us and is vivid. Original intensity and frequency of recollection go hand in hand. When an experience is originally intense it will probably be remembered frequently, making it vivid. Recent experiences are far more vivid than experiences which are distant in the past.

Those who directly experienced the recent Mississippi flood, probably have the destruction and the suffering indelibly impressed on their minds. These experiences will remain vivid a long time because of the original intensity of the stimulus and because the scenes will be frequently recollected. The hurry and rush of the semi-annual registration is probably vivid to college and university students because of the frequency of occurrence and perhaps also because recent. The flights of Lindbergh are vivid to almost everyone now, either directly or indirectly, because recent. The speaker's audience will remember his ideas in the degree in which he is able to make use of these four principles governing the vividness of its experiences. All references must be made to

[1] Phillips, A. E., *op. cit.,* p. 34.

vivid experiences, if the speaker is to achieve the highest degree of success. Make your message familiar by references to the vivid experiences of your audience, and it will enter the minds of your hearers.

The Familiar in Informative Speeches.—In making an informative speech on the manufacture of paving brick, the speaker would probably say that paving brick is made from shale. If he wished to make clear exactly what shale is, he might say that it is a rocklike substance of grayish color. He would make shale familiar to his audience by likening it to something within their experience; *i.e.*, rocklike substance of grayish color.

Herbert Hoover, when recently discussing the relative wages of the American and the European workingman, made very striking use of the familiar in securing full understanding and appreciation of the idea he was advancing. He said: "Our wages are the highest real wages of any wages in the world." He wanted this idea appreciated and wanted to make it vivid and this is the way he did it: "Let us reduce our discussion of the relative wages of the American and the European workingman to terms of bread and butter. Let us suppose that this highly useful compound consists of 95 per cent flour and 5 per cent butter. The railway conductor in the United States can buy, in the United States, 840 pounds of bread and butter with his weekly wage. The Swiss conductor, in Switzerland, can buy 257 pounds, the German 238 and the Italian 189 pounds." When he translated the statement, "Our wages are the highest real wages of any wages in the world," into terms of bread and butter, he made his idea clear and vivid. The use of bread and butter is familiar to all of us. This reference is vivid because of recency and the frequency of occurrence.

One of our students in speaking on the subject of corrective gymnastics made good use of the familiar. In explaining the cause of round shoulders, she said:

"This condition of round shoulders may best be exemplified by an illustration with rubber bands. A muscle may be likened to a rubber band. It has the same properties as a rubber band. It is elastic and has the power of contraction and elongation. When we speak of a muscle contracting, we call it flexion and when we speak of a muscle stretching or elongating we call it extension.

"Now if I were to attach one end of a rubber band to the top of the shoulder, or anatomically speaking, to the acromion process and the other end to the chest wall or sternum, you can readily see what would happen when the shoulders are allowed to droop forward. The rubber band shortens. That is exactly what happens to the muscle. It shortens or flexes. Now when I attach one end of the rubber band to the top of the shoulder and the other end to the vertebral column or spine and allow the shoulders to droop forward, the opposite thing happens. The rubber band stretches. In the case of the muscle we say it has extended.

"A large part of the human body is made up of muscles. The muscles are arranged in pairs and each pair of muscles is accompanied by an antagonistic pair of muscles. In this specific case the chest and the back muscles are antagonistic to each other in their action. That is, the chest muscles are pulling forward on the shoulders, while the back muscles are pulling backward on the shoulders. Now you can readily see that if one set of muscles is stronger than the other set, the stronger set is going to exert more pull. That is exactly what happens in the condition of round shoulders. The back muscles, which have been weakened due to poor posture, by being kept continuously in an extended position, are

not strong enough to counteract or balance the pull exerted by the stronger chest muscles."

The speaker was able to bring her subject within the experience of her audience by likening muscles to rubber bands, with which we are familiar. This reference to experience is vivid because of the frequency of occurrence.

Mr. E. H. Outerbridge in his speech on the Port of New York (See appendix) wished to make his hearers appreciate the size of the port. He made this idea familiar to his audience in the following terms:

"The word 'port' is generally regarded as synonymous with a single harbor on which is situated some single city. The Port of New York, unlike any other on this continent if not in the world, has not less than six distinct harbors—the Lower and Upper Bays, Newark Bay, Jamaica Bay and Flushing Bay and Raritan Bay, each one almost as large as any ordinary harbor, and all connected by a series of sheltered waterways which together furnish shore lines about 900 miles in length, and the Port District embraces 105 separate municipalities, of which about half border directly on some of the waters of the Port. One of these municipalities is Newark, with about 420,000 population, where this splendid broadcasting station is located.

"Traveling ten hours a day on a vessel of ten knots speed, it would take eight days to merely coast along the shore lines of the waters of the Port, or the average time of a fast transatlantic steamer on a voyage to Europe. If stretched out along the Atlantic Coast New York's water front would reach almost from Charleston, S. C., to Boston, and in a westerly direction on an airline,

it would extend from New York to a point more than a 100 miles west of Chicago."

Later he wished to have his hearers appreciate the importance of the Port District as a consuming area. He said, in part:

"Few people have stopped to think where the vast supplies come from that are purchased and consumed by the eight million people in the Port District. Few people outside the Port District realize what an immense and constant market these needs produce for the products and activities of the people of the rest of the country.

"The district consumes two million six hundred and seventy thousand quarts of fluid milk per day, equal to nearly one billion quarts per year, and this is the product of approximately four hundred and twenty thousand cows from forty thousand different dairy farms.

"Nearly one-half a million pounds of butter is needed daily, and this is drawn from the following States named in the order in which the quantities come—Minnesota, Illinois, Iowa, Nebraska, Ohio, Wisconsin, New York, Michigan, Canada.

"The consumption of flour in the district in the year 1920 was one billion four hundred and eleven million two hundred thousand pounds, and to produce the amount of wheat from which this was made approximately two millions of acres of grain fields were required, the Middle West supplying all of this commodity.

"Of fresh meats, excluding poultry, the consumption in 1920 was nearly one billion pounds.

"Of white potatoes, the receipts in 1920 were over seven hundred and thirty-three million pounds, and

of other vegetables about seven hundred and fifty million pounds.

"Receipts of live and dressed poultry were over two hundred and fifty-six million pounds.

"Dried fruits over fifty million pounds.

"Dried peas and beans seventy million pounds, and of eggs over one hundred and fifty-six million dozen, making an average daily consumption of over fifty million eggs."

Mr. Outerbridge made his audience appreciate the importance of the Port District as a consuming area by bringing his ideas within the everyday experience of his audience. We are all familiar with the food products named in making his explanation.

In using the familiar in informative speeches, the speaker likens the thing which is not understood or appreciated to something which is understood and appreciated. In all of the specific cases just cited the speaker brought his ideas into the experience of his audience by likening them to vivid experiences of the audience. It is only by the use of the familiar that the speaker can hope to achieve effectiveness in speech. A short time ago a speaker attempted to explain "Proportional Representation" to an audience of high school students. He was not objective but was subjective in his discussion. He dealt with his subject in terms of the knowledge and the experience of much older people, rather than in terms of the knowledge and the experience of the members of his audience. His was an informative speech and by actual check afterward, it was found that out of the 1100 students who heard the speech, just six understood the explanation. He was able to project his message into the experiences of just six members of the audience. He did not make use of the familiar. Had he done so, he would have found that many, many times six would

have understood his ideas. Make use of the familiar when you wish to inform and you will find your audience eager to attend to your ideas.

The Familiar in Persuasive Speeches.—If a speaker tries to persuade an American audience that the United States should join the World Court, he might do it by pointing out that the World Court is similar in organization and in procedure to our own United States Supreme Court. We are familiar, at least by indirect experience, with the United States Supreme Court, and when the World Court is likened to our Supreme Court the idea comes within our experience. We already accept the idea that the United States Supreme Court is a necessary pillar of the American government; and if the speaker can show that the World Court is similar to our Supreme Court, he has gone a long way toward showing that the World Court is necessary for international government. By bringing the subject within the experience of the audience in this way, he increases his chances of securing the desired approval.

The speaker who is trying to raise money for the Salvation Army should liken the act he desires to something already done by the audience. If he knows, for example, that the members of the audience have contributed to the Red Cross he may liken the work of the Salvation Army to that of the Red Cross. Or if he knows that the members of the audience are contributors to foreign and home missions, he can liken the service of the Salvation Army to that of foreign and home missions.

Former Governor Lowden of Illinois in a recent persuasive speech before an audience of Ohio farmers, at the Ohio State University, made good use of the familiar in securing acceptance of his idea. He was attempting to persuade his audience to believe that the salvation of the farmers lay in co-operation rather than individual-

istic effort. He likened the co-operation in the steel industry to the lack of co-operation in agriculture, and vividly illustrated the result of a lack of co-operation among farmers. He urged on his audience the necessity of combining to maintain prices of farm products high enough to make a fair profit. He pointed out that in other businesses prices were maintained at approximately one level, but in farm products rapid fluctuations were the rule rather than the exception. He compared the prices of "Pigs made of iron and pigs made of flesh and blood." The price of pig iron remained the same in the period he was discussing, while the price of pigs frequently changed. He said, "If we were to prepare two charts showing the prices of pig iron and of pigs, the line representing the price of pig iron would be a straight line, while that representing the price of pigs would look like the zigzag flash of lightning across the summer sky." This is very striking use of the familiar. Every member of that audience was familiar with the zigzag flash of lightning across the summer sky. The fluctuating price of pigs was thus brought vividly within their experience.

Henry Ward Beecher in the Liverpool speech (See appendix) not only dealt with a subject of vital interest to his hearers, as was pointed out in the last chapter, but he also captured their attention, in part, by the use of the familiar. Note how this element of interestingness is used in the following short quotation:

> "It is a necessity of every manufacturing and commercial people that their customers should be very wealthy and intelligent. Let us put the subject before you in the familiar light of your own local experience. To whom do the tradesmen of Liverpool sell the most goods at the highest profit? To the ignorant and poor, or to the educated and prosperous? The poor man buys simply for his

body; he buys food, he buys clothing, he buys fuel, he buys lodging. His rule is to buy the least and the cheapest that he can. He goes to the store as seldom as he can—he brings away as little as he can—and he buys for the least he can. Poverty is not a misfortune to the poor only who suffer it, but it is more or less a misfortune to all with whom they deal. On the other hand, a man well off—how is it with him? He buys in far greater quantity. He can afford to do it; he has the money to pay for it. He buys in far greater variety, because he seeks to gratify not merely physical wants, but also mental wants. He buys for the satisfaction of sentiment and taste, as well as of sense. He buys silk, wool, flax, cotton; he buys all metals—iron, silver, gold, platinum; in short, he buys for all necessities and of all substances. But that is not all. He buys a better quality of goods. He buys richer silks, finer cottons, higher-grained wools. . . . This is the specific development of a general or universal law, and therefore we should expect to find it as true of a nation as of a city like Liverpool. I know it is so, and you know that it is true of all the world; and it is just as important to have customers educated, intelligent, moral, and rich, out of Liverpool, as it is in Liverpool."

The following short selection from *The New South* (See appendix) makes vivid use of the familiar:

"Let me picture to you the footsore Confederate soldier, as buttoning up in his faded gray jacket the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appomattox in April, 1865. Think of him as ragged, half-starved, heavy-hearted, enfeebled by want and wounds, having fought to

exhaustion; he surrenders his gun, wrings the hands of his comrades in silence, and lifting his tear-stained and pallid face for the last time to the graves that dot the old Virginia hills, pulls his gray cap over his brow and begins the slow and painful journey."

The Familiar and Entertaining Speeches.—One of our students recently made an entertainment speech on the mock-persuasive subject, "We should not recognize Russia." One of his chief objections to the recognition of Russia was that it would lead to a greater interest in and study of Russian literature. This, he thought, should be avoided because the difficulties of pronouncing Russian names would lead to a new disease, which he called "migratory Adam's apple."

A married student recently made an entertainment speech on the subject of "Babies." He started out by saying that he thought most white people had the wrong system of naming children. Most of us name our children after some great man or woman. In a few years from now there will be a whole flock of Calvin Coolidges and Warren G. Hardings. He thought that the Indians had a much better system because they named their children after some great event. He illustrated by an incident which happened in Oklahoma a few years ago. It seems that the government was giving land to the Indians and the amount going to each family depended somewhat on the size of the family. A little boy arrived in one family shortly before the time for the distribution, and they called him "Johnny on the spot." A little girl arrived in another family shortly after the time of distribution, and they called her "Mary too late." The speaker said that his own little boy had arrived shortly before the final examinations of the preceding quarter and because of that fact he flunked two finals. Because of this he had a notion to call his little boy, "Darned

near failed." He then went on to talk about the care of the new baby, especially about getting up in the middle of the night and walking the floor with him. He said that just when he thought he had the little fellow asleep, and just as he was crawling back into his own bed, the little rascal would tune in again on station Da Da Da Da and start all over again. This class speech was full of references to the experience of the audience. It was familiar.

Joseph H. Choate in *The Pilgrim Mothers* (See appendix) made the following use of the familiar:

> "But when you go back to the stern horrors of the Pilgrim rule, when you contemplate the rugged character of the Pilgrim fathers, why, you give credence to what a witty woman of Boston said—she had heard enough of the glories and virtues and sufferings of the Pilgrim fathers; for her part, she had a world of sympathy for the Pilgrim mothers, because they not only endured all that the Pilgrim fathers had done but they also had to endure the Pilgrim fathers to boot."

Wendell Phillips in *The Lost Arts* (See appendix) used the familiar, in part, as follows:

> "Well, I have been somewhat criticised, year after year, for this endeavor to open up the claims of old times. I have been charged with repeating useless fables with no foundation. To-day I take the mere subject of glass. This material, Pliny says, was discovered by accident. Some sailors, landing on the eastern coast of Spain, took their cooking utensils, and supported them on the sand by the stones that they found in the neighborhood; they kindled their fire, cooked the fish, finished the meal, and removed the apparatus; and glass was found to

have resulted from the nitre and sea-sand, vitrified by the heat. Well, I have been a dozen times criticised by a number of wise men, in newspapers, who have said that this was a very idle tale, that there never was sufficient heat in a few bundles of sticks to produce vitrification,—glass-making. I happened, two years ago, to meet, on the prairies of Missouri, Professor Shepherd, who started from Yale College, and like a genuine Yankee brings up anywhere where there is anything to do. I happened to mention this criticism to him. 'Well,' says he, 'a little practical life would have freed men from that doubt.' Said he, 'We stopped last year in Mexico, to cook some venison. We got down from our saddles, and put the cooking-apparatus on stones we found there; made our fire with the wood we got there, resembling ebony; and when we removed the apparatus there was pure silver gotten out of the embers of the intense heat of that almost iron wood. Now,' said he, 'that heat was greater than any necessary to vitrify the materials of glass.' Why not suppose that Pliny's sailors had lighted on some exceedingly hard wood? May it not be as possible as in this case?"

Summary.—Consider the familiar in reference to the knowledge and the experience of your audience. Consider the age and the intelligence of the group and adapt your ideas to that age and intelligence level.

Make your ideas vivid by likening them to the vivid experiences of the audience. The vividness of their experiences is determined by original intensity, recency, frequency of occurrence and frequency of recollection. Make use of the familiar in informative speeches by likening the thing which is not understood to that which is understood. In persuasive speeches, liken the thing

you are asking your audience to do to something they have already done. In entertainment, liken the unamusing to the amusing.

Since the purposes may be used as means toward a purpose, as noted in Chapter III, it follows that informative and entertainment references to experience may be used to attain the goal of persuasion when information and entertainment are used as means toward the end.

QUESTIONS

1. Define the familiar.
2. How is the age and the intelligence important in using the familiar?
3. How are the primary interests of an audience used in putting the familiar to work?
4. How is the familiar used in relation to secondary and momentary interests?
5. What principles govern the vividness of an experience?
6. How is the familiar used in informative speeches?
7. How is the familiar used in persuasive speeches?
8. How is the familiar used in entertaining speeches?

CHAPTER VII

Elements of Interestingness

The Varied—The Striking—The Concrete

An orator is one who can give immediate, instantaneous utterance to his thoughts.—Fox.

Definition of These Elements.—Besides making use of the vital in the selection of speech subjects, and of both the vital and the familiar in composition, you should employ three other factors making for interested attention. A speaker may have a vital subject, developed within the experience of his audience, but fall short of the highest effectiveness, through failure to use all of the elements of interestingness. In addition to the vital and the familiar, the speaker should use the *varied,* the *striking,* and the *concrete.*

The Varied.—The varied deals with delivery and speech composition. We are interested in things and in ideas which change. We will not long be interested in things or ideas which do not change. The student can very easily test the truth of this statement by determining how long he can attend to a motionless object. Experience shows that it requires great concentration to attend to a motionless object for more than a very few minutes. Variation in both composition and delivery is necessary to interest an audience. In delivery the speaker who stands rigidly rooted in one spot, without movements of any kind, and who speaks in one tone and at one rate, will not interest his audience. It is very

difficult for an audience to listen very long to that kind of a speaker. The speaker who lacks change in delivery will find, in a very short time, that most of the members of his audience will be attending to other things. Only those will listen whose vital interest in the subject forces them to attend in spite of the speaker's deficiencies in delivery. Test yourself. How long can you attend to a speaker who has no change in delivery? Change in delivery enables the speaker more effectively to communicate his ideas because change interests people and makes it easier for them to attend.

The speaker who makes use of the varied in delivery is an animated one. He is enthusiastic about his ideas. He uses body movements and vocal changes of various kinds to communicate his enthusiasm to others. He uses change as an aid to communication. He changes his rate, time, force and pitch. He changes his position and makes movements with his head, hands and body to help him to communicate. He is alive and animated on the platform. It will be noted that we are not advocating change just for the change's sake. All change in either the voice or the body must be change that will help the speaker to communicate and not change that will call attention away from the speaker's ideas.

Change is also very important from the viewpoint of the ideas in the speech. We are all familiar with the speaker who talks a long time but who fails to make his ideas change and develop. Such a speaker tires and bores his audience. This fault is sometimes due to introducing too many references to experience. If the speaker uses the familiar more than is necessary to bring his ideas within the experience of the audience, this unnecessary material will tire. One of the hardest problems to solve satisfactorily is to introduce just enough of the familiar to inform, to persuade and to entertain, according to the purpose of the speech, and to introduce no

more. It should be mentioned, however, that the problem of using too much material of this type will not be a great problem for the beginning student. Our experience has been that this fault is rarely found in a beginning course in public speaking. Sometimes speakers fall into this error when they are very well prepared on one part of their speech and poorly prepared on other parts. The tendency is then to talk one part to death and slight other parts.

Sometimes speakers will present more details, under some of the main ideas, than are necessary to accomplish the purpose of the main idea. This fault is also rarely found in a beginning course. The tendency on the part of most students is to use too few details rather than too many. However, it sometimes happens that a speaker will fail to make use of change in the development of a part of his speech.

A great deal depends on the accuracy of the speaker's analysis of his audience. If he misjudges the knowledge of his audience on the subject of the speech, he is liable to err one way or the other; either presenting more material than is necessary or not enough. When he uses more material than is necessary he fails to use change.

The speaker must treat his subject from changing viewpoints. He must present his ideas in new ways. The ideas must change. The speech must move. When more time is spent on any part of the speech than is necessary to put the message into the minds of the hearers, the speaker will lose attention and interest. People will not long attend to the same thought expressed in the same way. The speaker must point out those features of his subject which are new to the audience.

The Striking.—The striking deals with the speaker's appearance, composition, and delivery. Striking appear-

ance is interesting and commands attention. Chief Red Fox, a full-blooded American Indian, recently traveled over the country making speeches in favor of granting citizenship to the Indians. He wears Indian dress, while speaking, and his striking appearance is an important factor in holding the attention of his audiences. Lew Sarett, the lecturer, frequently speaks in the costume of the woodsman. This helps him in holding attention. The use of striking quality in appearance is, however, very infrequent.

Striking quality in delivery is frequently an aid to successful speaking. An unusually musical or pleasing voice is enough of a rarity to assist in commanding attention because of its striking quality. The use of the body in communication may also be so striking as to assist the speaker in securing and holding attention on his ideas. Striking quality in voice and action, if properly used, help the speaker to focus attention on his ideas. Striking quality in voice and action must not call attention away from the ideas. It must help to focus attention more strongly on the ideas. The purpose of all successful speaking is to communicate ideas; not to parade a pleasing voice or a graceful gesture.

The most important use of striking quality is in the form of expression used by the speaker. The speaker who is new and original in his expression is using striking quality to help him to hold the attention and the interest of his audience. Former Governor Lowden of Illinois in a recent speech before an audience of Ohio farmers began in a very striking and attention-compelling manner. He said, "The day has begun most auspiciously for me. I have just had my picture taken with my arm around the neck (pause) of the most beautiful (pause) heifer, I have ever seen." The expression was striking because it was unusual and unexpected. It

aroused great laughter and helped the speaker to hold attention on the ideas which followed.

The Concrete.—The definite and the concrete are far more interesting than the general and the abstract. The speaker who gives concrete expression to his ideas makes it easy for his audience to attend. It is easier to grasp ideas put in concrete form than it is to understand the general statement. The concrete statement is far more communicative than the abstract statement. Examples are concrete. The statement, "Leading business men have been successful speakers," is general. The statement, "Charles M. Schwab, Henry Ford, and Judge Gary are good speakers," is concrete. Every general statement in a speech should be supported by concrete, specific instances. It is much easier to be general than to be concrete. Our assertions are, for the most part, general statements. In order to secure understanding of our assertions in informative speeches, in order to secure acceptance in a belief speech, in order to entertain, it is necessary to use the concrete.

It is said that Lincoln was not satisfied until he could express his ideas in concrete form. No better rule could be followed by the student of public speaking.

The Varied, the Striking and the Concrete in Informative Speeches.—Both of the informative speeches listed in the appendix make good use of these three elements. Note the use of change, striking quality and the concrete in the following short quotation from *The Port of New York:*

> "Trade and commerce, like flowing water, seek the channels of least resistance. The valley of the Mohawk and the Hudson River furnished the easiest natural traffic route from the West and the Great Lakes to the Atlantic seaboard. This was recognized in the earliest period of our railroad building and by the State of New York when it built the

Erie Canal. Now the State of New York has completed the great Barge Canal, a splendid waterway with modern terminals and at its seaboard end in the Port of New York a great two million-bushel elevator for grain. New York puts this great waterway at the disposal of the nation free of tolls."

The Varied, the Striking and the Concrete in Persuasive Speeches.—The speeches by Henry Ward Beecher and Henry W. Grady in the appendix make good use of these elements. Note their use in the following from the Liverpool speech:

> "Now, what can England make for the poor white population of such a future empire, and for her slave population? What carpets, what linens, what cottons can you sell to them? What machines, what looking-glasses, what combs, what leather, what books, what pictures, what engravings? . . . This very day, in the Slave States of America there are eight millions out of twelve millions that are not, and cannot be your customers from the very laws of trade."

A speech made by Charles G. Dawes, when he was director of the budget, very well illustrates the use of these three elements as well as the vital and the familiar. The title of the speech was the "Business organization of the government." It was delivered before the President, the members of the Cabinet, the bureau chiefs and other prominent officials of the government. The speech dealt with the vital interest of the audience. The heads of departments and bureau chiefs were charged with the businesslike administration of the funds entrusted to them by the people, through Congress. The President had asked each man present to save all of the money possible in his department, consistent with the best in-

terests of the people. The members of the audience were, therefore, vitally interested in learning ways and means of improving the business organization of the government. The speech was brought within the experience of the audience by references to occurrences in the business organization of the government, familiar to them. Not only was the speech vital and familiar but the speaker made good use of change, striking quality and the concrete. The following quotations show the speaker's use of these qualities in the composition of the speech.

Early in the speech Mr. Dawes wanted to impress his hearers with the duties of the budget bureau, in order to create good will, and this is what he said:

> "We in the budget bureau are concerned with matters of policy. The President, advised by the Cabinet and Congress, determines the great questions of policy. As for us, we are men down in the stokehole of the ship of state, and we are concerned simply with the economical handling of fuel. The President and Congress determine which direction the ship sails, for that is a question of policy, but we in the hold of the ship have something to do with how far she can sail through the way in which, in our humbler place, we apply common sense business principles."

A little later he said:

> "I want to say here again that the budget bureau keeps humble, and if it ever becomes obsessed with the idea that it has any work except to save money and improve business efficiency in routine business it will cease to be useful in the hands of the President. Again I say we have nothing to do with policy. Much as we love the President, if Congress, in its omnipotence over appropriations and in accordance with its authority over policy, passed a

law that garbage should be placed on the White House steps, it would be our regrettable duty as a bureau, in an impartial, non-political, and non-partisan way, to advise the Executive and Congress as to how the largest amount of garbage could be spread in the most expeditious manner."

Later in pointing out instances of a lack of co-operation in their attempts to increase the efficiency of the government he said, in reference to the Navy Department:

"The higher officials of the Navy Department have shown the right spirit. I want to emphasize this because I am now going to criticize an action of the Navy Department as indicating the lack of a proper spirit of cooperation. . . . Now hand me those brooms. This may look like a stage play but it is not, because things like this have got to stop. Here is a Navy broom, made in accordance with Navy specifications. Here is an Army broom, made in accordance with Army specifications. Do you see any difference? As a matter of fact, the Navy broom is a little better than the Army broom. But what would you think of any business organization which would buy 18,000 of this kind of broom, as the Navy did, when it could have had 350,000 of this kind of broom for nothing? Suppose a thing like that happened in a private business organization? Would it ever be necessary to bring it before the entire body of the business organization, at a semi-annual meeting, as an example to be avoided? I tell you, as a business man, that if a thing like that happened in a private business organization, the mere knowledge of it in the body of the business organization would drive the man guilty of it out of his position."

The Varied, the Striking and the Concrete in Entertaining Speeches.—Both of the entertaining speeches in the appendix make good use of these elements of interestingness. Note their use in the following short passage from *The Lost Arts:*

> "I had heard that nothing had been observed in ancient times which could be called by the name of glass,—that there had been merely attempts to imitate it. I thought they had proved the proposition; they certainly had elaborated it. In Pompeii, a dozen miles south of Naples, which was covered with ashes by Vesuvius eighteen hundred years ago, they broke into a room full of glass: there was ground-glass, window-glass, cut-glass, and colored glass of every variety. It was undoubtedly a glass-maker's factory. So the lie and the refutation came face to face. It was like a pamphlet printed in London, in 1836, by Dr. Lardner, which proved that a steamboat could not cross the ocean; and the book came to this country in the first steamboat that came across the Atlantic."

Summary.—The use of these elements of interestingness in all of your speeches is necessary for getting the interested attention of your audience. The more use you make of these elements, the greater your chances of accomplishing the purpose of your speech. Unless people listen to what you say, no favorable result is possible. You can make them listen by making the ideas appear to be worth while. People will listen when you interest them. The elements of interestingness must be used.

Choose a subject which is vital to your audience. Develop it within the experience of your audience, by making it familiar to them. Add to its interestingness by using striking expressions, by dealing with it con-

cretely, by making it change and you cannot fail to interest your audience.

QUESTIONS

1. Define the varied.
2. Define the striking.
3. Define the concrete.
4. Illustrate the use of the varied in speech.
5. Illustrate the use of the striking in speech.
6. Illustrate the use of the concrete in speech.

CHAPTER VIII

Special Speech Devices

The dignity, grandeur, and energy of a style largely depend on a proper employment of images.—"Longinus."

I. Suggestion

Definition of Suggestion.—The term suggestion is used here to include all forms of thought not based on logical reasoning. In persuasive speeches the term is used to include all devices and methods used to secure action not based on logical reasoning. When used in this way, all persuasion may be traced to either logical reasoning or to suggestion. All persuasion not due to logic must therefore be due to suggestion.

McDougal in his *Social Psychology* says, "Suggestion is a process of communication resulting in the acceptance with conviction of the communicated proposition in the absence of logically adequate grounds for its acceptance." This is probably the best-known and the most widely accepted definition of suggestion. Dr. Rivers in *Instinct and the Unconscious* says, "It is convenient to use the term suggestion as a comprehensive term for the whole process whereby one mind acts upon another unwittingly." Boris Sidis in *Psychology of Suggestion* says, "By suggestion is meant the intrusion into the mind of an idea; met with more or less opposition by the person; accepted uncritically at last; and realized unreflectedly, almost automatically." Hugo Münsterberg in *Business Psychology* says, "A proposition to action which is

brought to the mind in such a way that the idea of the opposite action is more or less suppressed is called by the psychologists, suggestion."

A suggestion is thus seen to be any idea which produces a reaction in one or more other individuals in the absence of logical reasons for such reaction. Suggestion not only includes ideas directly suggested by the use of language, but also all ideas which are aroused in others by the physical appearance of the speaker, by the methods and the manner of communication and by the prestige of the speaker.

Many of us like to think that we are so far above the common herd that we are no longer influenced by the same impulses that sway the masses. We like to think that our acts are governed by logical reasoning and not by impulse. Modern students of the problem have arrived at just the opposite conclusion, and now we are coming to understand that very few of our actions are based on pure reason. The evidence of social psychology seems to indicate that most of our acts result from imitation, habit, or suggestion. In some respects it would be a very fine thing if all of our acts were governed by reason. We should probably arrive in most cases at more accurate decisions. Life would, however, become somewhat dull; for practically all of the interesting things happening around us every day are not the result of reasoning but one or more of these lower types of thought. Logical reasoning would have told Lindbergh that an oceanic flight would be extremely hazardous and that the chances were against his safe arrival at Paris. Practically all of the news on the front pages of our newspapers would have to be discarded if logical reasoning were the test of its news value.

We are all therefore influenced by suggestion. This is true even of the most intelligent of people. A friend of mine asserted that he was not influenced by sug-

gestion, yet I have seen him responding to one of the simplest forms of suggestion. I took out my watch to learn the time and he seeing the action, at once pulled out his own. Other simple examples are to be found around us every day. A great many people simply cannot resist the suggestion of food, particularly of certain favored kinds, and the result is that they habitually overeat. Logical reasoning would tell them that overloading their stomachs leads to disorder of the digestive tract and brings with it a host of illnesses.

Suggestion Sometimes Misused.—Suggestion is often used to secure action through ulterior motives. Many people are led to do things by suggestion that logical reason would tell them was wrong. A man buys more insurance than he is financially able to carry, in response to the suggestion of the salesman that his family will not be properly provided for in case of his death. In cases of this kind there is no logical basis for the act. Logic would tell him that if he bought more insurance his family would have to do without necessities now.

The story is told of a great criminal lawyer who was called to California a number of years ago to defend a man accused of murder. The evidence was conclusive against the prisoner, and when the prosecution had finished those present seemed thoroughly convinced that the prisoner was guilty. The defense attorney arose and addressed the jury. He did not mention the evidence in the case but painted a very beautiful picture of a little home. The house was freshly painted. There was a garden in the rear and flower beds in the front yard. There was a whitewashed fence in front of the house, which was covered with rose vines. He vividly pictured a happy housewife going about her work with several children at play in the yard. Then he pictured the husband's return from work with his dinner pail on his arm. With great emotion he described the husband's pleasure

in greeting his wife and children. By this time the lawyer had brought the jury to tears, and he concluded his dramatic appeal by asking the jury to send this man back to that home. The jury at once acquitted the man.

There are many instances of this kind to be found, where the speaker deliberately preyed upon the feelings of his audience in order to get them to do something that logical reasoning would tell them was wrong. Logical reasoning would have told the jury that the man was guilty of murder and should be punished. Every seeker of truth must, of course, condemn such reprehensible practices.

Suggestion, however, should not be condemned because it has been misused, any more than we should discredit physicians because there are quacks. Suggestion serves the honest executive, the honest lawyer, the honest public speaker, and must be understood and used to secure the highest standard of effectiveness. Logical reasoning is slow and cumbersome. Suggestion acts quickly and secures the desired result in much less time than is required for logical reasoning. If all decisions in business and industry had to be made on the basis of logical reasoning we probably should not have the huge business organizations we have at the present time. Suggestion will frequently secure a favorable decision in one or two paragraphs, while if the persons concerned were to argue the matter the discussion might fill a book. Suggestion is a great saver of time and energy in the hands of the skillful speaker.

Suggestions Arising from the Appearance of the Speaker.—The first class of suggestions we shall consider are those arising from the personal appearance of the speaker. When a speaker comes out on to the platform to speak, or when a salesman approaches us, the mere physical appearance of the speaker has an influence on the audience or hearer. Certain first impressions are

formed by the suggestions coming from the size and the physical features of the speaker. Whether we like it or not, it is true that these first impressions often determine the result of the speech or interview. Whether or not these impressions are the sole determining factor, depends on the particular circumstances of the case and the temperaments of the individuals concerned. It is probable that in most cases these impressions are not the sole determining factor but an important one bearing on the success of the talk.

Rendering an Audience Suggestible—*Auditorium.* —The first thing to be considered in rendering an audience suggestible is the room in which the speech is to be given. Surroundings either aid the speaker or are a handicap. (See the last section of Chapter IV.)

Size of Audience and Size of Auditorium.—The speaker always finds that when an auditorium is full of people they are more suggestible than when it is only partly filled. When an audience is small and is scattered over a large auditorium, it is very difficult for individuals to receive suggestions from the other persons in the audience. When an auditorium is filled, or when the audience is brought together in the front part of the room, it is much easier for the speaker to increase suggestibility. When the audience is gathered together a favorable response from one person will start a wave of favorable responses in his vicinity. The speaker should make it possible for the members of his audience to receive these suggestions coming from other people. Whenever the speaker finds himself with a small audience in a large auditorium he should always ask those present to come down in front and sit together. He should not begin to speak until his request has been complied with, even though he has to wait several minutes. If the request has been made, failure to insist on compliance will lessen suggestibility. When the audi-

ence complies with the request, suggestibility is increased.

Getting the audience to do anything in common increases suggestibility. Frequently public meetings are interspersed with singing for the sole purpose of increasing suggestibility.

Prestige and the Use of Suggestion.—The speaker who is regarded as an expert by his audience on the subject of the speech finds his audience more suggestible. When the speaker is not regarded as an expert he can make little or no use of suggestion. A university student may go back to his home community and speak to the student body of the local high school, on the subject of the relations of the United States with Latin-America, and be accepted as an expert. The same student certainly would not be accepted as an expert on the subject by the members of the university faculty. When the speaker does not himself enjoy the position of an expert in the field, he can offer testimony from men who are regarded as experts as the next best thing to do.

In publicity given the speech and in the conduct of the meeting the speaker should be given as much authority on the subject as is possible.

Authority and the use of Suggestion.—A person in authority over his audience may use a great deal of suggestion. An executive gives orders and expects them to be obeyed. He may rarely stop to argue with a subordinate and show the logic of his position. A suggestion coming from a superior is therefore likely to be obeyed regardless of whether inhibitions arise in the mind of the person to whom the suggestion has been directed. Army orders are of this type. The fact that subordinates are required to obey should not always be used, however, to justify the use of suggestion. It may be that the executive will find that if he takes those under him into his confidence and shows the reasons

for the proposed action that he will secure more co-operation and whole-hearted support for his policies.

Suggestibility and Knowledge of the Subject.—The knowledge the hearer has of the subject determines in large measure his suggestibility. When the hearer lacks critical information with which to test the ideas advanced by the speaker, those ideas enter without opposition. The business man may not be very suggestible about his business, but may be highly suggestible about matters dealing with his home. The doctor lacking critical information in the field of law is highly suggestible on the subject of legal procedure, but is usually not suggestible on the subject of a cure for cancer.

When the speech deals with the *primary* interests of the audience, little suggestion can be used for the reason that the audience possesses critical information with which to test the ideas presented. Suggestion is far more useful when dealing with the *secondary* and *momentary* interests of the audience, for here there is a lack of extensive critical information.

How to use Direct Suggestions.—After understanding the nature of suggestion and the means of rendering an audience suggestible, there remain the methods of using suggestion directly by the use of words.

The Familiar.—The first and probably the most important method of using suggestion is in using the familiar. Present vivid images coming within the direct experience of the audience and you give your ideas suggestive power. When W. J. Bryan in his famous "Cross of Gold" speech concluded by saying: "You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind on a cross of gold," he gave his idea vividness by the use of the familiar type of suggestion. Project your suggestions into the experience of the members of your audience in a striking man-

ner, and you will find that their power is greatly increased.

Hopes and Aspirations.—Suggestion is very useful when dealing with the future and thus dealing with the hopes and aspirations of the audience. A great many writers and speakers, who profess to teach people how to succeed, arouse interest in their courses, coaching, or other services, largely by the use of suggestion. They use suggestion to paint rosy pictures of the future.

One of these self-styled success experts is now telling his audiences how to succeed in somewhat the following fashion:

> "You are in the ruts of life. You want to achieve success. You want to make money to buy the things you desire. You want to build a house on the hill with the rest of the élite. Don't stay down there. Come up here with me. I am a successful man and I will teach you how to succeed. When you go to college you are taught by failures how to fail. When you take my coaching you are taught by a successful man how to succeed. I come into your city and before your eyes I go into business for myself. And in seven days I make my box office pay."

By suggesting the bright future of those, who learn how to succeed by the use of his particular brand of training, this man has made a fortune. Although this man illustrates the successful use of suggestion by making money for himself, he also illustrates the great danger in the use of suggestion. His statements were so exaggerated at times that critical people who heard him, investigated and found that many of his statements were untrue. In fact, he has been investigated by the Better Business Bureaus in some of our cities. His advertising is so extravagantly overstated that some newspapers have refused to publish it.

Suggestion in the hands of the charlatan may easily become the instrument for fleecing people, when dealing with their hopes and aspirations. Fake oil and stock schemes are always put over by the use of suggestion. The promoter paints glowing pictures of the wealth that will come to those who buy the stock. He deals in the hopes and aspirations of his hearers. We like to dream great thoughts of wealth and power; and when some one comes to tell us how to change that dream into reality, the bars are down and the ideas suggested penetrate without opposition.

Suggestion may, however, be rightly used in dealing with hopes and aspirations. The great constructive use of suggestion when dealing with hopes and aspirations is in inspirational speaking. It frequently happens that the sales manager or other business executive must inspire his men to greater effort. Inspirational speeches are made to two common types of audiences. First is the audience of failures, and second the audience of fairly successful people, whom the speaker wishes to move to greater effort. In each case the speaker's success is largely determined by how well he arouses the wants of his audience. By making people want wealth and power strongly enough, much has been done toward moving them to greater effort. In creating these wants and desires the method used is almost always pure suggestion.

Suggestion and the "Yes-Response" Technique.[1]— The speaker should strive in his appearance, his manner on the platform, and in what he says, to get favorable responses from the audience. If the responses are unfavorable to anything in the appearance, the manner, or the matter, suggestive power is decreased. The speaker should so direct the talk that unfavorable

[1] Overstreet, H. A., *op. cit.*, p. 16.

responses do not arise. The members of the audience should never say no. The speaker should in the beginning of his talk utter sentiments with which there can be no disagreement. This is the purpose of the wealth of platitudinous speaking on the political platform of today. By building up a series of yes-responses the speaker finds that his ideas are accepted more uncritically than they would be otherwise. When the members of the audience have formed the habit of saying "yes," it becomes very difficult for them to say "no" when the speaker comes to that part of his speech where he seeks agreement or action.

II. Imagery—Vividness

Importance of Imagery.—"A simple recitation of facts cannot be persuasive. It is necessary not only to tell your hearers the truth, but to render it vivid, to appeal to the auditors' senses by a striking presentation. . . . If one has not the ability to paint oral pictures, he can never impress his ideas upon the consciousness of the hearer." [1] Thus Fenelon, a great orator and student of oratory, expresses the need of imagery in effective speech. The mere statement of ideas does not necessarily make them clear, persuasive, or entertaining. Words must be chosen in such a way that they arouse in the hearers' minds definite pictures of the thing expressed. Facts must be so presented that not only the abstract meaning, but the actual situation, is portrayed for the audience as if it were thrown on the screen of a moving picture theater. Unless vividness of this kind is present, the speech will fall short of success, whatever its purpose.

Ancient Writers.—Fenelon was by no means the first to appreciate the necessity of "picturizing ideas" for the

[1] Fenelon, *Dialogues on Eloquence.*

audience. Aristotle,[1] after discussing two other points of style, says, "The third condition is that the thing be set before the eyes, for the hearer should see the action as present, not as future." Again,[2] he says, "This is my definition—those things 'set a thing before the eyes' which describe it in an active state."

Cicero, in *De Oratore,* and Quintilian, in *The Institutes of Oratory,* likewise stress the necessity of vivid imagery. "Longinus," in the treatise *On the Sublime,* presents perhaps the best discussion of antiquity on this point. He says: [3]

> "Weight, grandeur, and energy in writing are very largely produced, dear pupil, by the use of 'images' —that is to say, by actual mental pictures. For the term Imagination is applied in general to an idea which enters the mind from any source and engenders speech, but the word has now come to be used of passages where, inspired by strong emotion, you seem to see what you describe and bring it vividly before the eyes of your audience. . . . What is the use of imagination in rhetoric? It may be said generally to introduce a great deal of vigour and emotion into one's speeches; but when combined with the argumentative treatment it not only convinces the audience, it positively masters them."

Definitions and Kinds.—From the above quotations it is apparent that imagery may be defined as the presentation of "mental pictures" in speech. Stated in modern terms, the image produced in the mind of the hearer by the speaker's words is a reproduction of a previous sense

[1] *Rhetoric,* Book III, Chapter X, passage 1410 b. Jebb translation.

[2] *Ibid.,* Book III, Chapter X, passage 1411 b. Jebb translation.

[3] "Longinus," *On the Sublime,* translated by W. Rhys Roberts, Loeb Classical Library, p. 171 ff.

experience. That is, the words of the speaker, acting as stimulus, produce a reaction in the hearer, the nature of which is conditioned by his previous sense experiences. Scott,[1] in his *Psychology of Public Speaking,* states:

> "All imagination is in a sense reproductive, for no one is able to imagine anything all the parts of which have not been present to his senses. . . . Imagination is one of the most dependent of our faculties. All the elements of the most bizarre fancy have been experienced before by the imaginer."

Hence the strength of imagery as an aid to vividness in speech composition. The speaker's ideas, presented in words, phrases, narrations and descriptions which arouse vivid pictures in the mind of the hearer, gain in striking quality and in persuasiveness. Imagery utilizes the familiar by calling up reproductions of former sense experiences. Since it presents concrete, rather than abstract thought, it also employs that important element of interestingness.

As many different kinds of images as there are varieties of sense experiences may be produced by speech. However, for practical purposes, the standard classification according to the traditional "seven senses" will suffice. Although of these, visual imagery, the recollection of things seen, is by far the most prevalent form, the others are also important and useful. In the probable order of importance, we may list these seven main classes of imagery:

Visual—*Recollection of things seen*—"When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood!"

[1] Scott, W. D., *Psychology of Public Speaking,* pp. 17-18.

Auditory—*Recollection of things heard*—"The hiss of steam; the roar of the crowd; the shriek of a woman; the rasping of a file."

Motor—*Recollection of muscular effort or movement*—"We pushed, shoved, and dodged our way through the crowd."

Tactile—*Recollection of things touched*—"The smoothness of silk; the roughness of tweed; the hard, unyielding surface of steel; the pain of the knife cut."

Gustatory—*Recollection of things tasted*—"The sweetness of a chocolate cream; the tang of lemon; the juiciness of beefsteak."

Olfactory—*Recollection of things smelled*—"The smell of cheap perfume; the odor of decaying bodies; the sinister smell of ether; the odor of good beefsteak broiling over an open fire."

Thermic—*Recollection of sensations of heat and cold*—"The biting cold of the north wind; the chill of steel; the hot breezes of the tropics."

It should be noted that visual imagery is present in some degree in practically all cases when one or more of the other forms appears. Also, the close connection between tactile and thermic images, and between gustatory and olfactory ones, should be pointed out. We do not experience sensations with one "sense" alone, but with the whole body. This explains the overlapping of the traditional forms of imagery. Nevertheless, the speaker should understand the differences between them, and should attempt to use varied kinds of images. This is true because, while audiences are predominantly visual-minded, there are individuals who respond more readily to certain other forms. For some people, tactile images are the most vivid of all, with the exception of visual, for others, auditory images, and so on.

Investigators have found that visual imagery is most frequent in the speeches of great orators, with auditory

and motor following. Among American orators, Webster, Grady, Ingersoll, and Bryan have made especially good use of imagery of several kinds. The following passage, taken from Webster's *White Murder Case Speech*, is a famous example. It involves practically all forms of imagery.

"Gentlemen, it is a most extraordinary case. In some respects it has hardly a precedent anywhere; certainly none in our New England history. This bloody drama exhibited no suddenly excited, ungovernable rage. The actors in it were not surprised by any lion-like temptation springing upon their virtue, and overcoming it, before resistance could begin. Nor did they do the deed to glut savage vengeance, or satiate long-settled and deadly hate. It was a cool, calculating, money-making murder. It was all 'hire and salary, not revenge.' It was the weighing of money against life; the counting out of so many pieces of silver against so many ounces of blood.

"An aged man, without an enemy in the world, in his own house, and in his own bed, is made the victim of a butcherly murder for mere pay. Truly, here is a new lesson for painters and poets. Whosoever shall hereafter draw the portrait of murder, if he will show it as it has been exhibited where such example was last to have been looked for,—in the very bosom of our New England society,—let him not give it the grim visage of Moloch, the brow knitted by revenge, the face black with settled hate, and the bloodshot eye emitting livid fires of malice. Let him draw, rather, a decorous, smooth-faced, bloodless demon; a picture in repose, rather than in action; not so much an example of human nature in its depravity, and in its paroxysms of crime, as an

infernal being, a fiend, in the ordinary display and development of his character.

"The deed was executed with a degree of self-possession and steadiness equal to the wickedness with which it was planned. The circumstances now clearly in evidence spread out the whole scene before us. Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of the night held him in their soft but strong embrace. The assassin enters, through the window already prepared, into an unoccupied apartment. With noiseless foot he paces the lonely hall, half lighted by the moon. He winds up the ascent of the stairs, and reaches the door of the chamber. Of this he moves the lock, by soft and continued pressure, till it turns on its hinges without noise, and he enters, and beholds his victim before him. The room is uncommonly open to the admission of light. The face of the innocent sleeper is turned from the murderer, and the beams of the moon, resting on the gray locks of his aged temple, show him where to strike. The fatal blow is given, and the victim passes, without a struggle or a motion, from the repose of sleep to the repose of death! It is the assassin's purpose to make sure work; and he plies the dagger, though it is obvious that life had been destroyed by the blow of the bludgeon. He even raises the aged arm, that he may not fail in his aim at the heart, and replaces it again over the wounds of the poniard! To finish the picture, he explores the wrist for the pulse! He feels for it, and ascertains that it beats no longer! It is accomplished. The deed is done. He retreats, retraces his steps to the window, passes out through

it as he came in, and escapes. He has done the murder."

Means of Producing Imagery.—Study of the above selection will reveal that there are several methods of producing imagery.

First, select words which have a pictorial quality. Words which are concrete rather than abstract, specific rather than general should be used. Nouns chosen should be those which refer to individual things, rather than to general classes of things; verbs chosen should be those clearly involving motor and tactile imagery. For example, take the following sentence of John Bright, noted English orator of the last century:

> "This fair island became a battlefield; a kingdom was convulsed; and an ancient throne was overturned."

Suppose Mr. Bright had said:

> "Then there was a civil war. There was considerable excitement throughout the whole nation, and the reigning dynasty was deposed."

The difference between these two passages lies, of course, in the choice of words which in the first case possessed high pictorial qualities, and which in the second were general and abstract.

Second, use fast-moving narration and succinct description in the development of your ideas. Both of these are well exemplified in the passages from Webster quoted above. Grady's *The New South,* reprinted in the appendix of this volume, includes a series of vivid images produced by narration and description, as well as by use of pictorial words.

Third, use figures of speech, especially simile and metaphor. These figures, as well as others, bring a flash-

ing image before the eyes of the audience by striking comparison between the speaker's subject and something which is vivid to the hearers. For brief examples of the use of simile and metaphor, read the following passages from two great nominating speeches, Ingersoll's nomination of Blaine and Roscoe Conkling's nomination of Grant:

> "Like an armed warrior, like a plumed knight, James G. Blaine marched down the halls of the American Congress and threw his shining lance full and fair against the brazen foreheads of the defamers of his country and the maligners of his honor."—Ingersoll.
>
> "We have only to listen above the din and look beyond the dust of an hour to behold the Republican party advancing to victory with its greatest marshal at its head."—Conkling.

Whether by conscious design or otherwise, every great speech, and practically every effective speech, great or not, contains an abundance of imagery. Vivid presentation of ideas is impossible without it. The student of speaking, therefore, cannot afford to neglect the cultivation of this important means to success.

QUESTIONS

I. Suggestion

1. What is suggestion?
2. How may suggestion be misused?
3. How do suggestions arising from the appearance of the speaker affect the speaking process?
4. How may the audience be rendered suggestible?
5. How do the size of the audience and the size of the auditorium affect suggestibility?
6. What is the relation of prestige to suggestion?
7. Discuss authority and the use of suggestion.

8. How does the knowledge of the audience affect their suggestibility?
9. How may the speaker make use of the familiar in suggestion?
10. What is the relation between the hopes and aspirations of the audience and suggestion?
11. How does the "yes-response" increase suggestibility?

II. Imagery

1. How do Fenelon, "Longinus," and Aristotle treat the need of imagery?
2. Give a brief definition of imagery.
3. Give a classification of the kinds of imagery, and define each kind.
4. Explain how imagery may be produced in a speech.

CHAPTER IX

Speech Structure—Choosing Ideas

There is a time for saying nothing, a time for saying something, but there is no time in which all things should be said.—Monkish Proverb.

The Speech-Plan.—Having considered the elements of interestingness, we turn now to the actual structure of a speech. This and the six chapters which follow deal with the speech-plan, that is, the method of selecting, arranging, and phrasing ideas and facts. What we shall say of the planning of a formal public speech applies practically without modification to purposive conversation. When one is preparing for an important business conference, he should choose and arrange his material just as carefully as for a formal speech. It is a mistake, in either case, to assume that definite preparation is unnecessary. Even though the speaker may be well acquainted with his subject, he cannot leave to the so-called "spur of the moment" his method of presenting ideas. A clear and definite plan, made in advance, is as necessary to a speaker as a blueprint is to a construction engineer.

Parts of the Speech-Plan.—The plan of a speech includes the following parts:

1. The Specific Purpose
2. The Main Ideas
3. The Speech Details
4. The Introduction and the Conclusion

To get an understanding of the nature and functions of each part we may use an analogy. There are many points of similarity between the structure of a speech and the structure of a bridge. First, the bridge is designed to fulfill a specific purpose. It is planned to cross a certain river and to deliver traffic at a specified point across the stream. Similarly, the speech has a *specific purpose,* which is to lead the hearers to understand, believe, or enjoy a particular thing. The most important features of the structure of most bridges are the main spans, one or several of which cross the channel of the river. Comparable to these main spans are the *main ideas* of the speech, which play the most important part in enlightening, persuading, or entertaining the listener. At either end of the bridge are approaches, one of which leads passengers from the land to the main part of the bridge, and one which leads them from the bridge proper to the desired point. These correspond to the *introduction* and *conclusion* of the speech, which, respectively, lead up to the main ideas and from them to the desired understanding, action or entertainment. Further, considering the structure of the bridge as a whole, we see that it is built of different kinds of materials: stone, steel, concrete, brick, wood, and so on. So with the speech. The main ideas, the introduction and the conclusion are supported and developed, made interesting and persuasive, by the use of different kinds of *speech details.* These we shall call *reiteration, illustrations, examples, statistics, and testimony.* They are necessary to fill out and make attractive the main ideas of the speech, just as the various bridge materials are necessary to make the steel framework useful.

In this chapter, we shall consider the specific purpose and main ideas; in Chapter X, the speech details.

The Specific Purpose.—This may be defined as the precise objective of the speaker. It is the exact reaction

which he hopes to get from his audience. This should be distinguished from the general speech type, which may be informative, persuasive, or entertaining. It is not enough, for instance, to say that you wish to inform the audience about the Federal Reserve Board. This would be a general purpose, common to any informative speech on that subject. Your specific purpose should state exactly what phase or detail of the subject is to be made clear, and should be framed with the particular audience in mind. For instance, it might be, "To explain to this audience how the board is organized," or "To make clear to these students the functions of the board," or "To make the audience understand the legal relation of the board to the Federal Reserve Banks." Similarly in persuasive speeches. It would not be enough to say that you hope to persuade the audience about the board. Your specific purpose might be, "To convince my hearers that the board promotes business stability," or "To persuade my hearers to vote for greater Congressional authority over the board," or "To convince my audience that the board should not have authority to fix rediscount rates." The specific purpose defines the precise objective of the speech. Once it is chosen, the speaker should bend all of his efforts to the selection of ideas and facts for its achievement. It gives him a definite target.

Advantages of the Specific Purpose.—The selection of a specific purpose has important advantages, both for speaker and audience. First, it guides the speaker in the selection of ideas and facts. If the specific purpose is "To convince my hearers that ABC building and loan stock is a sound investment," the speaker will at once begin to think of arguments and evidence which tend to prove the truth of that assertion. He will think of the ABC Company's record of safety to depositors, of the reserve funds which it has accumulated, of the dividend

record, and of the reputability of its directors. Thus the specific purpose, properly chosen, is generative. It suggests ideas for its own development.

Second, a specific purpose makes for unity in the speech structure. All of the ideas chosen will tend to relate directly to it. This ties the speech together, and tends to prevent rambling. Without a specific purpose, "one idea may lead to another," with resulting incoherence and lack of unity. For instance, a speaker assigned to explain to new employees the nature of a corporation in which they are to work, failing to determine accurately his specific purpose, might well talk as follows:

1. You are members of a great business organization.
2. It has many competitors.
3. The public utility commission adds to our difficulties.
4. Politics enter into the complexities of our business.
5. Politics in this State are rather corrupt.

Reduced to a topical outline, this example may seem farfetched, but it is typical of the errors into which a speaker may fall if he fails to determine accurately his specific purpose. In such a case, the new employees would not have a clear conception of the organization of their corporation.

On the other hand, a speaker who chose his specific purpose properly would be more likely to make a clear and unified informative talk. His speech might be sketched as follows:

Specific Purpose—To show these new employees just how this company is organized.

Main Ideas—

1. The general management and planning department direct the work of all departments.

2. The construction department puts up buildings, machinery, poles, and wires.
3. The maintenance department takes care of the physical equipment.
4. The service department deals with complaints from customers.
5. The sales and advertising department cares for all publicity and marketing.
6. The accounting department has charge of the financial phase of the business.

Such ideas, properly developed by details which utilized elements of interestingness, would give the audience a clear conception of the company's organization. Thus the specific purpose ties the speech together, making it a unified and coherent whole.

Third, the specific purpose makes for proper limitation of the speaker's aim. It tends to keep him from trying to accomplish more than the necessities of the situation, the frame of mind of the audience, and the limits of time would allow. A speaker appearing before a mass meeting of citizens may have an ambition to establish a chain of public playgrounds, to be conducted by a well-organized recreation department. Under certain circumstances, however, he would do well to limit his objective. The immediate necessity may be merely to get one playground established; or the audience may not be inclined to favor an expensive recreational program, yet be open to persuasion on the subject of establishing one playground; or the speaker may have too short a time at his disposal to discuss the whole recreational program. In such cases, it would be desirable to limit the specific purpose to "To persuade my audience to contribute for the establishment of the Lincoln School playground." Speakers who begin preparation by determining the specific purpose are more likely to take into

consideration all of the circumstances, and thus to limit their objective to what may possibly be achieved.

Since the choice of a specific purpose, then, aids the speaker in choosing ideas and facts, makes for unity and coherence in the speech, and tends toward a proper restriction of aim, it is of great value.

The Main Ideas.—The main ideas of a speech are those statements of fact or opinion which, when properly developed by speech details, will lead to the achievement of the specific purpose. They serve the speaker in the same way that the main spans of the bridge serve the engineer. The specific purpose is the exact aim of the speech, a statement of exactly what the speaker wishes his hearers to understand, do, or enjoy; the main ideas are the principal means by which the speaker brings about the fulfillment of the specific purpose. One is the end, the other the means. Each should be clearly distinguished from the other. To illustrate:

Specific Purpose—To persuade my audience (business men) to join the Chamber of Commerce.

Main Ideas—

1. By joining the Chamber of Commerce you will get the benefit of improved business methods.
2. By joining the Chamber of Commerce you will become known as a progressive business man.
3. By joining the Chamber of Commerce you will be helping your city to become a better place in which to live.

Importance of Careful Selection.—It is not enough to say that a speech consists of a few main ideas, which may be developed by details to achieve the speaker's purpose. Too many speakers (and writers), having this much in mind, take the first ideas that occur to them, jot them down, and proceed to their development. There is a general tendency to make this step in preparing a

speech merely a perfunctory one. *It should be emphasized that the selection of main ideas, their phrasing and their arrangement is the central and most important problem in speech composition.* It is just in this matter that the skillful and persuasive speaker shows his greatest superiority over the dull and uninteresting one. All that you have learned about the analysis and control of audiences, all that you have learned about the use of the familiar, the vital, the concrete, the striking, and the varied must be brought to bear in the choice, wording, and arrangement of main ideas. If this step in composition is not well done, later steps will not make the speech completely successful. The ideas of your speech —the points which you wish to present to your audience so vividly that your purpose will be achieved—must have the most careful consideration.

To illustrate: The writer has before him the outline of a persuasive speech written by one of his students. The specific purpose is "To persuade my hearers (students) to buy a life insurance policy, an endowment at the age of sixty-two." The main ideas are as follows:

1. This is a good, sound policy.
2. It is an inexpensive kind of policy.
3. It will protect your wife and children.

At first glance, these ideas seem good, but consider them in detail. The first is too vague to be effective, and it makes the mistake of assuming that young people of nineteen or twenty have a well-developed desire for *any* kind of insurance; the second is fairly well chosen; the third is almost worthless, for the reason that probably there would not be a person with wife or children in the audience. This speech might, in a vague way, convince the audience that it would be desirable (sometime) to buy some insurance, but it would certainly not get immediate or early action. The ideas are perfunc-

torily chosen. They are not adapted to the particular audience. The following ideas would probably be more effective:

1. On the day you take out this policy, you are worth ten thousand dollars.
2. Buy now, and your insurance will cost you much less than if you wait until you are out of college.
3. Buy now, and should the unforeseen happen, your parents would be partially rewarded for the sacrifices they have made to educate you.

The selection of ideas for informative speeches is equally important. Why is the customary eulogy of Washington so dull? Largely because its main ideas run something like this:

1. His birth and early life.
2. His surveying experience.
3. His French and Indian war experience.
4. His Revolutionary experience.
5. His service as President.
6. His farewell message.
7. His death.
8. His burial.

Such a speech, assuming that it is to be delivered in less than four hours, is bound to be vague, trite, and superficial. It lacks the elements of interestingness because it covers too much ground, and because it presents the old, familiar story in the old, familiar way. No selective judgment has been used. The skillful speaker, called upon to deal with this subject, would try to choose ideas which present certain great qualities of Washington, qualities which make him worthy of eulogy; or to present a few of the great services which he rendered his country. His courage, his wisdom, his steadfastness, might be selected as qualities for development; or his

military services, his conception of a united country, or his warning against foreign entanglements, might be taken as great services which could be used for the main ideas. Thus the triteness of the chronological order would be avoided. Of course, there have been some good eulogies which have used this order, but their success has been in spite of, not because of the choice of ideas. The student of effective speaking will do well to avoid this order, because it effectively prevents that selective choice of ideas which is a vital part of interesting discourse.

Principles of Selection.—Every speech situation presents a problem in some respects unique. The selection of main ideas is therefore always a matter for the exercise of trained judgment. However, there are certain principles which will be of assistance. They are:

1. The main ideas must support the specific purpose.
2. They must be adopted to the speech type.
3. They must be chosen with a view to logic.
4. They must be chosen with a view to interestingness.
5. They must be limited in number.

The first principle, that the main ideas must support the specific purpose, that they must contribute toward its achievement, is obvious. Yet it is frequently disregarded by untrained speakers. On the writer's desk is the outline of a speech on Mark Twain's contribution to human happiness. The first main idea is, "Other men have contributed much to human happiness." This idea is developed in great detail, making up four of the five pages of the outline. Two ideas, briefly developed on one page, concern Mark Twain! This speech would hardly achieve its purpose. Reference to other men who have

contributed to human happiness would be very good by way of introduction, or by way of contrast and comparison in discussing Mark Twain's contributions; but clearly the *main ideas* should all be concerned with Mark Twain and not with others.

The second rule, that the main ideas should be adapted to the speech type, will be developed in full in the chapters on planning informative, persuasive, and entertaining speeches. However, the speaker should bear in mind, in choosing ideas for an informative speech, that he should present statements of fact, not of opinion, in order to achieve his purpose. In a persuasive speech, he should present statements of opinion, assertions which, when proved, will show "reasons why" his audience should believe or act as he wishes. In an entertaining speech, he should present ideas chosen solely for their interesting or amusing qualities. This adaptation to the speech type is highly important. Just as the mechanic chooses his tools according to the job that he is to do, so the speaker should choose his ideas according to the type of address he is to make.

The third rule, that logic must be considered, is especially important in the persuasive speech, for sound and cogent reasoning is required for effective persuasion. Logic in a broader sense is also necessary in informative speeches, for the right order of ideas (coherence) aids the audience to understand the speaker's subject.

The fourth rule, that ideas must be chosen with a view to their interestingness, is of importance in preparing all types of speeches. After a main idea has tentatively been selected, it should be examined to see whether or not it contains, or can be made to contain, the vital, the familiar, the concrete, or the striking. Then it should be so worded that the element of interestingness it contains is enhanced. If the several main ideas appeal to different elements of interestingness, the

additional quality of variety will be present. As an example of the way in which an idea, fundamentally interesting, may be strengthened in its appeal, we may take a recent debate argument, cited in the current *Debaters' Annual.*[1] The Albion College debaters were discussing the governmental policies of Mussolini. The first affirmative argument was that Mussolini had restored order in Italy. This idea has an appeal to the vital, through economic and political security. It was enhanced in interestingness, however, by this phrasing, "Mussolini drove Bolshevism out of Italy." The concrete and the striking were thus employed.

The final principle is that the main ideas should be limited in number. If few ideas are chosen, the speaker will have time to develop them thoroughly. Again, no matter how much time is available, the audience will be able to remember only a few main thoughts. Analysis of such long speeches as Webster's *Reply to Hayne* and the *White Murder Case* speech, or of Beecher's *Liverpool Speech,* will show that only a few main ideas were presented. Two, three, or four main ideas will usually be all that the speaker can develop or that the audience can remember. The problem, then, is to choose only those ideas which will be most effective in achieving the purpose, and to concentrate upon their development.

The "Central Idea."—A. E. Phillips, in his admirable book, *Effective Speaking,* advocates the use of only one main idea in all speeches. He calls this one proposition the "central idea." This carries the principle of restriction to its extreme. Where it is feasible, it gives the speaker the opportunity to develop the subject in great detail. In many cases, however, the subject does not lend itself to one-idea treatment, and then the use of a "central idea" becomes highly artificial. The writers

[1] *Debaters' Annual* for 1926-27. The H. W. Wilson Co., New York.

believe that the "central idea" should be used in cases where the presentation of the most important single thought will suffice to achieve the speaker's purpose, but that adherence to Phillips' suggestion is not possible under all, or even under most circumstances.

Summary.—In this chapter, we have considered the framework of the speech. We have seen that the first step in preparation is to determine a specific purpose, and that the adoption of such a specific purpose aids the speaker in selecting ideas, in preserving unity in the speech, and in limiting his objective. We have seen that the choice of main ideas is a vital step in planning a speech, and that their selection should be governed by five rules: support of the specific purpose, adaptation to the speech type, use of logic, use of elements of interestingness, and limitation in number. We are now ready to take up the discussion of the speech details.

QUESTIONS

1. Why is preparation in advance necessary for public and private speech?
2. Name the parts of the speech-plan in the order in which they should be taken up.
3. Explain the analogy between the parts of a speech-plan and the parts of a bridge.
4. Define the specific purpose, and distinguish it from the speech type.
5. Distinguish the specific purpose from the main ideas.
6. Name and illustrate the advantages of having a specific purpose.
7. Why is the selection of main ideas of vital importance?
8. Name and explain the five principles governing their selection.
9. What is a "central idea"? When should one be used?
10. What principles of this chapter apply to purposive conversation? Explain.

CHAPTER X

Speech Details

Precepte commence, exemple achève.—General statements do very well in making a beginning, but it is concrete details which achieve the desired effect.—French Proverb.

Kinds of Details.—The main ideas of a speech may be developed in five ways: by the use of *illustrations, examples, statistics, testimony, and reiteration.* These we shall call the speech details.

Illustrations are comparisons, or analogies, based on resemblance between the idea the speaker is discussing and other subjects of different kind.

Examples are specific instances, actual happenings, individual cases of the kind covered by the speaker's idea.

Statistics are mathematical compilations dealing with some part of the speaker's idea.

Testimony is the statements of experts or authorities, or of witnesses.

Reiteration is the restatement of an idea, employing either the exact words of the original statement, or synonymous words.

It is by the use of these five kinds of speech details that the speaker's ideas are made concrete, interesting, and convincing. They are the materials which go to complete the framework of the speech. Assuming that the most effective ideas have been chosen for the ac-

complishment of the specific purpose, the speaker's success depends upon the amount and quality of supporting material which he uses.

Principles Governing Details.—The following principles govern the selection, number, and arrangement of speech details:

1. Speech details should be selected and worded with a view to the elements of interestingness.
2. As many details should be used as are necessary to make the speaker's ideas clear, persuasive, or entertaining.
3. Speech details must be chosen to support the main idea under which they are presented.

The application of these principles will become clear as we discuss the several kinds of speech details.

Illustrations.—Illustrations, as we have seen, are comparisons, or analogies, between the speaker's ideas and subjects of different kind. They make the speaker's ideas clear or persuasive by identifying them with other subjects or ideas which are familiar to the audience.

The comparison may be in the form of a simile, using actual words of comparison. To illustrate:

1. The advance of Bolshevism in Russia was like a tidal wave.
2. Washington stood firm as a rock against a third term.
3. The duties of a city manager are like those of the managing director of a corporation.
4. The sensation of riding in an airplane is like that of sailing on a calm lake.

The comparison may take the form of metaphor, that is, a comparison which does not employ words of comparison:

1. "The fabric our fathers builded on such sure foundations will stand all shocks of fate or fortune."—John Hay.
2. "The election before us is to be the Austerlitz of American politics. It will decide, for many years to come, whether the country shall be Republican or Cossack."—Roscoe Conkling.
3. "An unsold surplus is the blood clot in the heart of business."—A. J. Beveridge.
4. "All this, I know, will sound wild and chimerical to the profane herd of those vulgar and mechanical politicians, who have no place among us; a sort of people who think that nothing exists but what is gross and material, and who, therefore, far from being qualified to be directors of the great movement of empire, are not fit to turn a wheel in the machine."—Edmund Burke.
5. "She (America) was, indeed, the fountain of our wealth, the nerve of our strength, the nursery and basis of our naval power."—William Pitt, Earl of Chatham.
6. "But you will not abide the election of a Republican president! In that supposed event, you say, you will destroy the Union; and then, you say, the great crime of having destroyed it will be upon us! That is cool. A highwayman holds a pistol to my ear, and mutters through his teeth, 'Stand and deliver, or I shall kill you, and then you will be a murderer!' "—Abraham Lincoln.
7. "This is the sordid story of its (the League of Nations') defeat. No blacker crime against civilization has ever soiled the pages of our history." —Homer S. Cummings.
8. "A house divided against itself cannot stand. This nation cannot exist half slave and half free." —Abraham Lincoln.

9. "You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind on a cross of gold."—William J. Bryan.

Other figures of speech which involve comparison furnish vehicles for illustration. Personification, for instance, is vivid, as in Bryan's "Avarice paints Destiny with a dollar mark; Militarism equips it with a sword." Metonymy, in which one part or characteristic of a thing is used to represent the whole, is effective, as in Henry W. Grady's "A nobler destiny than was ever wrought with the sword or sought at the cannon's mouth," or in Patrick Henry's supposed utterance, "Is life so dear, or peace so sweet, as to be purchased at the cost of chains and slavery?" Apostrophe, direct address to an institution, or to persons dead, was a favorite device of old orators, but is rarely used today. Other figures of speech might be mentioned, but these are on the whole the most important. The illustrative story should also be mentioned under this heading.

Why Illustrations Interest.—A glance at the short illustrations above will reveal that they possess important elements of interestingness. Illustrations use the familiar better than any other speech detail, for they involve comparison between the subject of the speaker and some other subject which is well known to the hearers. They are, in their very nature, concrete, for they involve reference to specific objects and situations. The striking may also be present, depending upon the vividness and originality of the illustration. There are the special elements which the speaker should endeavor to use in his illustrations.

Skill in Illustration.—This depends upon one's familiarity with many phases of life and knowledge, and upon his ability to detect similarities between things of different nature. A wide acquaintance with people, ideas, nature, history, science, and religion is necessary. One

may, however, lack skill in illustration in spite of wide knowledge and experience, unless he schools himself to seek out possible comparisons. In seeking to develop an idea by means of illustration, the speaker should consider, first, what the idea as a whole resembles, and second, what comparisons can be drawn between the parts of the idea, or the different aspects of it, and other subjects.

Needless to say, the illustration must be relevant, that is, it must actually support the idea which it purports to develop. The illustration must be based on a real resemblance between the speaker's idea and that to which it is compared. It will fail of its purpose if it is farfetched, or obviously not a true comparison. For instance, to compare members of a small fraternal order to "crusaders for right and justice" is an overdrawn and exaggerated comparison. Hyperbole, as this is called, should ordinarily be avoided, although speakers have often used it to bolster a weak argument. As a rule, it arouses the sense of humor and thus defeats its own purpose—unless, indeed, the purpose is to amuse.

Bryan, himself a master of illustration, sums up the value of this kind of speech details when he says, "The illustration has no unimportant place in the equipment of the orator. We understand a thing more easily when we know that it is like something we have already seen."

Examples.—Examples are specific instances, individual cases, of the kind involved in the speaker's statement, which tend to support or to prove his assertions. They must be distinguished from illustrations. Illustrations are based upon comparison between dissimilar things; examples do not involve comparison in that sense, but are drawn from the subject itself or from subjects of the same general kind. To get this distinction clearly in mind, let us support the assertion, "Our Central Ameri-

can policy has been beneficial to the people of that region," by illustration, then by an example. If we were to say, "The United States has been like a big brother to these nations," we are using illustration, comparing the United States to a brother; whereas if we were to say, "We put down a revolution against the Nicaraguan government," we are using example, a specific case in point.

Value of Examples.—While the illustration is about equally useful in all types of speeches, the example is peculiarly the weapon of persuasion. Nothing is more convincing in such speeches than well-selected examples. Lincoln's famous *Cooper Union Address,* the speech which more than any other made him a national figure, was a masterly argument developed almost solely by examples. During the Lincoln-Douglas debates of 1858, Lincoln and his antagonist had argued pro and con the issue whether the founders of the nation had intended "to place slavery in the course of ultimate extinction." Neither had advanced much definite evidence on this point, but in 1860, in the speech at Cooper Union, Lincoln discussed individually the recorded actions of twenty-three of the thirty-nine signers of the Constitution. He showed that twenty-one of these, a clear majority of the whole, agreed with his position, namely, that "nothing in the proper division of local from Federal authority, or anything in the Constitution, forbade our Federal Government to control as to slavery in our Federal Territories." This array of examples was the most convincing evidence that, under the circumstances, could have been presented to prove his point.

Homer S. Cummings, in the keynote speech in the Democratic convention of 1920, supported the assertion, "During the months which intervened between March 4, 1913, and the outbreak of the world war, we placed on the statute books of our country more effective, construc-

tive and remedial legislation than the Republican party had placed there in a generation," by the following cumulation of examples:

> "The income tax was made a permanent part of the revenue producing agencies of the country, thereby relieving our law of the reproach of being unjustly burdensome to the poor. The extravagances and inequities of the tariff system were removed; and a Non-partisan Tariff Commission was established so that future revisions might be made in the light of accurate information, scientifically and impartially obtained. Pan-Americanism was encouraged; and the bread thus cast upon the international waters came back to us many fold. The great reaches of Alaska were opened up to commerce and development. Dollar diplomacy was destroyed. A corrupt lobby was driven from the nation's capitol. An effective seaman's act was adopted. The Federal Trade Commission was created. Child labor legislation was enacted. A parcel post and the rural free delivery were developed. A good roads bill and a rural credits act were passed. A secretary of labor was given a seat in the cabinet of the president. Eight-hour laws were adopted. The Clayton amendment to the Sherman anti-trust act was passed, freeing American labor and taking it from the category of commodities. The Smith-Lever bill for the improvement of agricultural conditions was enacted. A corrupt practice act was adopted. A well-considered warehouse act was passed. Federal employment bureaus were created. Farm loan banks, postal savings banks, and the Federal reserve system were established."

These examples of "effective, constructive and remedial legislation" supported the speaker's assertion in the most

direct and concrete way possible. All that was necessary in this speech was the mere enumeration of examples, since Mr. Cummings' audience was predisposed in his favor. Before an antagonistic audience a more detailed development of each example would have been necessary.

Examples may be used in informative speeches to make the subject clear or impressive, by taking up specific parts of the thing discussed. In explaining the proportional representation system of voting, a speaker described in detail a specific election which took place under this system. He showed just how each vote was counted, how "second choice" votes were taken into account, and how the result was determined. This was an excellent method of making clear this rather complicated subject.

For entertainment speeches, examples of a humorous or novel kind should be used, as in Wendell Phillips' famous lecture, *The Lost Arts*.

Examples and Interestingness.—The most important element of interestingness involved in the use of examples is the concrete. Examples being actual cases, they take the speaker's ideas out of the realm of generality and make them definite. A speech is concrete, as a rule, in proportion to the number of examples used. It is a good rule, although not entirely inviolable, to make no assertion, at least in a persuasive speech, without developing it by a few examples.

If examples are to make a lasting impression, they must be known to the audience. In other words, they should involve the familiar. If the speaker selects his examples with good judgment, he will have many specific instances which come within the audience's experience.

The striking should be sought in the choice and in the development of examples. The most vivid cases, which most clearly support the speaker's assertion, should be

chosen, and then they should be stated as forcefully as possible.

The use of different examples injects variety into the speech. This is because the citation of specific cases constantly presents the subject in a new light.

Skill in Using Examples.—This depends largely upon the speaker's command of his subject. If his knowledge is merely superficial and general, he will not be able to cite many concrete cases. Intimate knowledge of the subject, therefore, gained from reading, observation, and careful study of all aspects of the subject, is necessary. The speaker who fails to use examples reveals a lack of knowledge, or what is equally bad from the standpoint of speech efficiency, a vague, abstract habit of thought. "Nail down your points with examples" is excellent advice to all speakers.

To meet the demands of logical argument, examples must, first of all, be true and accurate. The speaker cannot hope to withstand opposition if the cases he cites are false. Second, the examples used must be representative ones, typical of the majority of cases from which the speaker has chosen. To say, for instance, that rich men's sons were draft dodgers during the World War because there were one or two notable cases, would be poor argument, for obviously these cases were not typical of the whole. Such cases rarely deceive an impartial audience, and almost never confuse an active opponent. Third, enough instances should be cited to establish a reasonable presumption that the idea they support is true. Fourth, if examples are drawn from subjects within the same class as the subject at hand, but not from the subject itself, the speaker must be sure that conditions in the two cases are parallel. To argue that municipal ownership of street railways would fail in Chicago, for instance, because it has failed in Petrograd, is to use an

instance which is not sufficiently similar to the case at hand.

Statistics.—"Figures don't lie, but unfortunately liars figure," is a statement with which many people dismiss the subject of statistics. Nevertheless, the speaker cannot afford to ignore this kind of speech details. Statistics, properly selected and presented, are of great value in supporting assertions. They are like examples in that they are concrete, but they go further than examples. They give in condensed form an amount of information which it would take hundreds of examples, in some cases, to give. It would be tiresome, for instance, to recite one by one the laws of all of the States which regulate physical education in the schools. Statistics come to the aid of the speaker in such cases. He may say, "In forty-one States, regular physical exercises must be given to school children." Grand totals, percentages, comparisons between different periods, and the like, are all briefly and economically expressed by means of statistics.

In selecting and presenting statistics, the speaker should observe the following rules:

1. Statistics should be accurate.
2. They should be traced to the most reliable source.
3. They should be presented as simply as possible.
4. They should be used sparingly.

Accuracy.—This is perhaps the most important requirement for the use of statistics. To make a statement, based upon hearsay, that divorces are increasing at the rate of 10 per cent a year, only to have it revealed that the actual increase is much less than that, would of course be inexcusable and disastrous. To avoid such mistakes, it is necessary that statistics be derived only from reliable sources.

Sources.—There is little excuse for inaccuracy, for there are reliable sources to which all important statistical

information may be traced. If you find in a newspaper editorial an assertion that there are three million children at work, for instance, it is a simple matter to trace this statement to its source in the federal census, where complete figures on employment are available. Thus you can determine the accuracy of statements. *The Statistical Abstract of the United States,* the reports of the various departments of the State and Federal governments, official reports of corporations and the like, are all available in libraries.

Presentation.—Simplicity and clearness in the presentation of statistics are indispensable. An audience cannot be expected to remember involved and complicated lists of figures. Consequently they should be presented as briefly and clearly as possible. "Round numbers," rather than painfully exact figures, should be used, where this can be done without violating the rule of accuracy. "One hundred one million, ninety-seven thousand, eight hundred and eighty-seven," will be sufficiently exact for most purposes if it is stated, "One hundred million."

Statistics may be made interesting and therefore clear by using contrast and comparison (the familiar) or by combining them in their presentation with illustrations, examples and imagery. Henry W. Grady's speeches, in many passages, exemplify this happy method of making statistics interesting. For example:

> "It is claimed that this ignorant labor is defrauded of its just hire. I present the tax books of Georgia which show that the negro, twenty-five years ago a slave, has in Georgia alone $10,000,000 of assessed property, worth twice as much. Does not that record honor him and vindicate his neighbors?
>
> "What people, penniless, illiterate, has done so well? For every Afro-American agitator, stirring

the strife in which alone he prospers, I can show you a thousand negroes, happy in their cabin homes, tilling their own land by day, and at night taking from the lips of their children the helpful message the State sends them from the schoolhouse door. And the schoolhouse itself bears testimony. In Georgia we added last year $250,000 to the school fund, making a total of more than $1,000,000, and this in the face of the prejudice not yet conquered —of the fact that the whites are assessed for $368,-000,000, the blacks for $10,000,000, and yet forty-nine per cent of the beneficiaries are black children; and in the doubt of many wise men if education helps, or can help, our problem. Charleston, with her taxable values cut half in two since 1860, pays more in proportion for public schools than Boston."

In short, to make statistics interesting, one should use in connection with them such elements of interestingness as the familiar, the concrete, the striking, the vital, and the varied.

Charts, Diagrams, etc.—In cases in which it is necessary to use many statistics, the speaker will find it to his advantage to use charts or diagrams of some description. This is especially true in informative speeches before an audience specially interested in the speaker's subject. A specialized audience is already interested in the subject matter and desires as much concrete information as possible. Such an audience might, for instance, be a city council investigating the costs of operating a municipal water plant. Another example of the specialized audience would be a group of teachers interested in intelligence testing. In such cases, the use of many statistics becomes advisable.

In presenting statistical information through the medium of charts, several points should be borne in mind.

The charts should be large enough to be visible from all points of the room. The figures or characters upon them should be large and distinct. The chart should be as simply arranged as possible. In referring to it, the speaker should not turn his back to his hearers, but should use a pointer or ruler to indicate the figures referred to, while keeping his gaze directed, most of the time, to his audience. He should stand at one side of the chart, not in front of it.

There are several kinds of charts which may be used to advantage. Some of them are:

1. The simple column of figures.
2. The line and curve chart, which indicates changes in size, percentage of increase or decrease, tendencies of one kind or another, by the use of rising and falling curves.
3. The mass or area chart, which shows comparative size, bulk, total amounts and the like by means of shaded or colored areas.
4. The map, upon which locations may be plotted, areas marked, etc.
5. The diagram, which shows, by simplified drawings, the mechanism of devices or the organization scheme of institutions.

Rather than use charts, the speaker may have material typed, mimeographed, multigraphed, or printed, for distribution among his hearers. In some ways this is better than using charts, for the members of the audience are given something to which they may refer for further study. On the other hand, the presence of such material is likely to distract attention from what the speaker is saying. Care must therefore be exercised in its use.

Use Statistics Sparingly.—It is apparent from the above discussion that statistics should ordinarily be used

sparingly. A few well-selected figures will suffice to establish most points. More figures than necessary tend to distract, bore, and confuse the listeners.

Testimony.—The speaker may support his assertions by the testimony of others. Testimony may be classified, according to its source, as expert and inexpert testimony, or the testimony of authorities and witnesses. Witnesses testify on matters of fact, as to exactly what happened in a given situation. In the case of an automobile accident, for instance, a witness would testify as to whether or not driver A had come to a full stop at the state road, and whether or not driver B was on the right side of the road. The two general qualifications which such witnesses should have are: (1) capacity for accurate observation; (2) ability—and desire—to tell the truth. Two considerations affect the first qualification: was the witness in a position to observe the facts, and was he physically capable of making such observation? In connection with the second qualification, such things as the witness's general reputation for honesty, whether he has a motive to prevaricate, and the like, must be considered. These tests should be applied to the testimony of all witnesses, and the speaker should be sure that the audience is satisfied of the qualifications of those who are quoted.

Experts, or authorities, are those who through training, experience and success in their special work are considered qualified to express opinions upon subjects in which they have attained distinction. They may also give testimony on matters of fact in their field. While "expert evidence" has been somewhat discredited by its alleged abuse in certain legal cases, it is nevertheless of value to the speaker. As Phillips puts it in *Effective Speaking*, it is just as if there were brought before the audience another speaker, who says, "I come before you to reaffirm or make clear or more emphatic what the

speaker says. He presents to you not only his view, but mine. There are two of us."

Thomas Erskine, in his *Defense of Lord Gordon* on the charge of treason, uses expert testimony effectively in the following passage:

> "Gentlemen, I beseech you to attend to me here. I say on this point they all agree: that it is the intention of assembling them (the mob) which forms the guilt of treason. I will give you the words of high authority, the learned Foster. . . . That great judge, immediately after supporting the case of Demaree as a levying war, within the statute . . . says, The true criterion, therefore, seems to be *quo animo* did the parties assemble?—with what intention did they meet?"

In his eulogy of Daniel O'Connell, Wendell Phillips uses the testimony of an historian, as follows:

> "Harriet Martineau, in her incomparable history of the *Thirty Years' Peace,* has, with Tory hate, misconstrued every action of O'Connell, and invented a bad motive for each one. But even she confesses that 'he rose in power, influence and notoriety to an eminence such as no other individual citizen has attained in modern times' in Great Britain."

The strength of such quotations from authority is apparent. Expert testimony reënforces the speaker's statements.

Tests of Expert Testimony.—The tests of expert testimony are these:

1. Is the alleged expert an authority in his field?
2. Is he qualified to testify on the exact point at issue?

3. Is he unbiased?
4. Do special circumstances affect the validity of his testimony?

The person quoted must actually be an authority on his subject. Mere general eminence does not make a person an authority. Nor is a great economist necessarily an expert in matters of religion, or the governor of a State an authority on economics. Outside of the field in which he has attained eminence, the quotation of a prominent citizen is to be judged simply as inexpert opinion.

Again, a person may be a great authority in economics, and yet not be well informed on the precise point at issue in a debate on taxation. If an economist, therefore, is to be quoted on the sales tax, it should be a person who has made a special study of that specific problem.

The rule regarding the bias of authorities is frequently misinterpreted to mean that the person quoted must be a neutral, must have no opinion on the point at issue. If that were correct, but little expert testimony would be available. What is meant, rather, is that the person quoted must be well qualified, and that he must have no selfish interest in the result of his testimony.

By "special circumstances" affecting the value of testimony we mean facts which tend to enhance or depreciate the value of an expert's statement. Wendell Phillips, in quoting Harriet Martineau, made use of such special circumstances by pointing out that Miss Martineau was bitterly opposed to O'Connell, and yet testified to his eminence. If a labor leader were to express the opinion that the unions have been too insistent in their demand for a shorter working day, his testimony would be enhanced in value by the mere fact that he *is* a labor leader. Conversely, the statement of an em-

ployer would be discounted because of his obvious interest in the situation.

Value and Use of Testimony.—Testimony is of particular value in persuasive speaking, as evidenced by the examples quoted above, but it may be used effectively in informative speeches. If some authority has given a vivid definition of the topic you are attempting to make clear, it would be well to quote him. In an explanation of the Monroe Doctrine, it might be desirable to quote the exact words used by President Monroe in enunciating it.

Effectiveness in the use of testimony depends upon three things: accuracy in quotation, brevity, and the use of the familiar in making the person quoted known to the audience. Of accuracy it is only necessary to say that when you quote a person you should either quote him verbatim, or, if you abridge, that your abridgment should not "garble" his opinion. Misquotation or garbling lays the speaker open to attack, to say nothing of the principle of ethics involved. The principle of brevity should be observed by selecting only that statement which is of essential value to the speaker's purpose, and avoiding the reading of long and tiresome quotations. Finally, if the person quoted is not known to the audience, he must be made known by application of the principle of the familiar. This may be done by telling who the authority is, what position he holds, what books he has written, what his achievements are, or by other statements which will lead the audience to accept him as a competent witness.

Testimony may involve all of the elements of interestingness. The familiar and the concrete are most common. The presence of the striking depends upon the vividness of the statements quoted, and upon special circumstances. The vital may be involved if the matter quoted affects the interests of the audience directly.

Variety will be present if testimony is used in conjunction with other speech details.

Reiteration.—Writers on oral style are agreed that the speaker must use far more repetition of his ideas than must writers. The reason for this is obvious. If a printed statement is not clear, the reader may turn back the pages and read it again. There is seldom the opportunity to ask the speaker to repeat a statement. If, then, he is to make his ideas clear and impressive, he must supply the repetition which, in the case of written composition, the reader himself supplies. Reiteration is therefore an essential part of good speaking.

Reiteration assumes two forms, synonymous and identical. Synonymous reiteration expresses the speaker's ideas in different words; identical reiteration repeats the original wording of statements. Immediately after a statement is made, it may be restated in synonymous words, thus making it clearer and more forceful. If, in the original form, there were words which were not readily understood, the use of synonyms will make the assertion more effective. Again, after an idea has been developed by the use of various speech details, it may be summarized, using the words in which it was first presented, or synonyms. Such repetition is necessary if a lasting impression is to be made.

Daniel O'Connell, in his famous speech, *The Repeal of the Union,* uses both kinds of reiteration effectively. In introducing his first main idea, he says:

> "I here protest in the name of my country and in the name of my God, against the unfounded and unjust Union. My proposition to Ireland is that the Union is not binding on her people. It is void in conscience and in principle, and as a matter of constitutional law I attest these facts. Yes, I attest by everything that is sacred, without being profane, the

> truth of my assertions. There is no real union between the two countries."

After supporting this assertion by the use of illustrations, examples, and testimony, he again uses reiteration:

> "I therefore proclaim the nullity of the Union. In the face of Europe I proclaim its nullity. In the face of France, especially, I proclaim its nullity; and I proclaim its nullity in the face of the liberated States of America."

Reiteration may be used at any point during a speech, but it is especially useful in summarizing individual points and in summarizing the speech as a whole. The chief function of the conclusion of a speech is the reiteration of the main ideas which have been presented. During the course of the speech, each main idea should be summarized, as O'Connell did in dealing with his proposition that the Act of Union was a nullity. This aids both force and clearness.

Summary.—We have seen that the speaker may support his assertions by the use of illustrations, examples, statistics, testimony, and reiteration. Each of these speech details has its peculiar value. The illustration best employs the familiar, concrete, and the striking; the example furnishes concreteness and actuality; statistics give an inclusiveness and definiteness not attainable otherwise; testimony adds the word of witnesses and authorities; reiteration clears up the meaning of doubtful words and restates ideas. The effective speaker uses all of these details, and thus gets variety and interestingness. To neglect any of them is to sacrifice potential speaking power.

QUESTIONS

1. Name and define the kinds of speech details.
2. State the general principles governing the use of details.

3. Illustrate ideas of your own, using several kinds of illustrations.
4. What figures of speech are useful in illustration?
5. What elements of interestingness are involved in illustrations?
6. What knowledge is necessary for effective use of illustrations?
7. What is hyperbole? When does an illustration become hyperbolic?
8. Distinguish between illustrations and examples.
9. What is the value of examples in persuasive speaking?
10. What is the value of examples in informative speaking; in entertaining speaking?
11. What elements of interestingness are involved in examples?
12. Upon what knowledge does skill in the use of examples depend?
13. Explain the four logical requirements governing the use of examples.
14. What is the value of statistics?
15. Name the four rules governing the use of statistics. Explain them.
16. What is the value of charts and diagrams in presenting statistics? How should charts be handled?
17. Name some of the more common kinds of charts.
18. What of passing out printed or typed information to your hearers?
19. Name and define the two kinds of testimony.
20. What are the principles governing the use of inexpert testimony?
21. Enumerate the tests of expert testimony. Illustrate their use.
22. Discuss the three requirements for effective presentation of testimony.
23. What elements of interestingness does testimony involve?
24. Why is reiteration especially necessary in speech?
25. What two kinds of reiteration are there? Define them.
26. At what points in a speech is reiteration especially valuable?

CHAPTER XI

The Introduction and Conclusion

There is, in all communication—written or spoken—a certain dead-line of interest. If we can cross that dead-line we have the world with us—temporarily at least. If we cannot cross it, we may as well retire. The world will have none of us.—H. A. Overstreet.

Beginning and Ending Well.—For one golden moment at the beginning of his speech, the speaker has the undivided and spontaneous interest of his audience. What he does and says during that one moment will have much to do with the success of his speech. He may consume it in platitudes and generalities, and thus destroy the interest of his hearers, perhaps forever; or he may so employ it that the spontaneous interest of the listeners is turned into a vital and compelling interest in him and in what he has to say. Hence the importance of the introduction. To gain favorable attention, "to cross the interest dead-line," as Overstreet puts it, is its vital and necessary function.

Having gained attention by the introduction, and developed and sustained it by the presentation of his main ideas, the speaker has opportunity at the end to restate his ideas so effectively, and so to mould them into appeal for the desired understanding, belief, or action that he may achieve his purpose. Beginning and ending well are requisites of successful speaking of all kinds, public and private.

In this chapter, we shall consider the introduction and

the conclusion, bearing in mind, however, that no matter how well the speech is begun and ended, it cannot succeed if the body—the main ideas and their support—has not been adequately presented. It is recommended that the body of the speech always be planned first. Only when this is done can the speaker be sure that his introduction leads up properly to his main ideas, or that his conclusion is properly related to what precedes it.

Function of the Introduction.—Properly speaking, the introduction has just one function: to gain the undivided attention and interest of the audience in what the speaker has to say. The more quickly that purpose is achieved, the better. Presentation of the main ideas should begin the instant that the introduction has achieved it. Writers on rhetoric and public speaking frequently list numerous functions for the introduction, all of which may be considered subsidiary to the main purpose. We read of attaining "good will to the speaker," "good will toward the subject," "interest in the development of the subject," of "overcoming prejudice," of "putting the audience in a good frame of mind," of "explaining the proposition," and so on. In certain cases, the speaker must take account of one or more of these subsidiary purposes, but in reality his main aim is to get the audience interested in his subject as quickly as possible.

Attention-Getting Introductions.—To achieve its purpose, the introduction must make especially good use of the elements of interestingness. The topic of the speech should be re-analyzed to discover what vital interests of the audience it involves. The opening sentences should be planned to strike directly at some vital interest, such as life, health, safety, property, reputation, patriotism, or religion. These opening sentences—the approach part of the introduction—should also involve other elements, such as the striking, the familiar, or the

concrete. The first paragraph should ordinarily be brief and vivid. If this method, rather than a slow, gradual "leading up" to the subject, is employed, the introduction will seize attention at once. It may be objected that not every subject lends itself to this treatment. However, if the subject does not affect any of the vital interests of the audience, it is probably a poorly chosen one. There are many variations in the speech situation which will affect the exact manner of applying this method, but the procedure for all introductions should be essentially the same, namely: choose the vital interest to which to appeal, and present the appeal by use of the striking, the concrete, and the familiar. Study of effective advertisements will reveal how this method is used to sell goods in the highly competitive twentieth century market. The "catch line" or the picture which is the center of attention invariably is planned to appeal to one of the vital interests.

Elements to Consider.—In order to use the above method effectively, one must have analyzed his speech situation. This obviously consists of the following elements: (1) the speaker; (2) his specific purpose; (3) the audience; (4) the occasion.

The discussion of audience analysis and control in Chapter IV is in point here. With respect to the speaker, his age, position, and relation to the audience and to the subject, must be considered. The subject and the specific purpose in relation to all of the other elements are of importance. The audience—friendly, neutral, or opposed; its social, economic and political status; its religious, racial and educational background, must be considered. Finally, the occasion—the purpose and nature of the meeting, the remarks of other speakers, the mood of the audience as affected by all of these, must be taken into account. This analysis should indicate

what element of interestingness should be used in the introduction.

Ancient Theories.—Aristotle, Cicero, Quintilian, and other ancient writers on rhetoric, had several divisions of the introduction. The exordium and the narration were the principal parts which correspond to the modern introduction. The exordium had the function of getting favorable attention; the narration, of stating the facts involved in the case. In addition, the partition, or the division of the case into its main parts, was listed. These several parts of the introduction have come down into modern theory almost unaltered, but in practice the modern speaker will seldom find it necessary to use all of them in any one speech. They survive to some extent in formal legal speeches and in legislative debates. In most cases, a brief exordium, followed by a brief statement of the speaker's purpose, or a partition of his subject, is all that is necessary. As stated before, too lengthy an introduction destroys interest.

Types of Openings.—To repeat the general principle for planning an introduction, it is this:

1. Start with the vital, something which matters to the audience.
2. Start with the striking, the familiar, or the concrete.

Bearing this principle in mind, let us consider specifically some of the different ways in which we may open a speech. Possible openings may be classified in three ways, as follows:

1. According to subject matter.
2. According to the type of discourse employed.
3. According to the speech materials used.

Subject Matter.—The first decision must be, "What shall I talk about in opening my speech?"

Ordinarily, the best way to begin is by saying something about subject or purpose. Interest can usually be aroused most quickly by a presentation of some vital phase of the subject. Thus, Alfred E. Smith began a speech on some problems of State government before the New York League of Women Voters:

> "I have repeatedly said that the State of New York is to a certain extent the victim of its own growth, and I think I can demonstrate to the satisfaction of any person who is willing to be convinced about it, unless for his own peculiar reasons he has his mind made up to the contrary, that the State with its ten million people today is trying to lumber along in the best possible fashion it can with a form of government and a structure of government restrained by a constitutional provision that was framed when it was like a small child. As I told an audience in Yonkers, it was like a full grown man trying to put on his first communion suit. It can't be done."—Page 490, Lindgren's *Modern Speeches*.

Under certain circumstances, the speaker may refer to himself in relation to the subject or audience. This personal opening should be used with care, for unless fully justified by the situation, it may smack of egotism. Its employment calls for modesty and tact, even when the speaker is present as guest of honor, or when he is an acknowledged leader. The opening of Daniel O'Connell's speech on *The Repeal of the Union* was justified only because of the immense prestige of the speaker:

> "Fellow-Irishmen: It would be the extreme of affectation in me to suggest that I have not some claim to be the leader of this majestic meeting. It would be worse than affectation; it would be driveling folly, if I were not to feel the awful responsi-

bility to my country and my Creator which the part I have taken in this mighty movement imposes on me."—Page 334, O'Neill's *Models of Speech Composition.*

In opening the *White Murder Case Speech,* Daniel Webster found it necessary to overcome prejudice against himself as a special prosecutor, and therefore employed a personal introduction. In general, the occasions which justify reference to the speaker are few.

Reference to the audience is a possible method of opening. Open flattery of the hearers should be avoided. Unobtrusive complimenting of the audience for their services, or for their special interest in the subject, is permissible. If the audience is a special body, such as veterans, a civic organization, or the like, this type of opening becomes unusually appropriate.

Finally, the speaker may begin by discussing the occasion. This is especially appropriate for a dedicatory or commemorative address. Webster began his *First Bunker Hill Address* as follows:

> "This uncounted multitude before me, and around me, proves the feeling which the occasion has excited. These thousands of human faces, glowing with sympathy and joy, and, from the impulses of a common gratitude, turned reverently to heaven, in this spacious temple of the firmament, proclaim that the day, the place, and the purpose of our assembling have made a deep impression on our hearts."

In closing this section, let us repeat that the subject or purpose is ordinarily the best topic for the introduction. When the other topics—the speaker, audience, or occasion—are used, they should be related in some way with the subject of the speech.

Type of Discourse Employed.—Any of the types of discourse may be employed for the introduction; informative, persuasive, or entertaining.

The informative opening may be narrative, descriptive, or expository.

The narrative opening is often strong, because it presents a situation, which may utilize the vital, the striking, the concrete and the varied unusually well. Such was the opening of Russell Conwell's great inspirational lecture, *Acres of Diamonds:*

> "Ladies and Gentlemen: The title of this lecture originated away back in 1869. I was going down the Tigris River, and we had hired a guide from Bagdad to show us down to the Arabian gulf. That guide whom we employed resembled the barbers we find in America. That is, he resembled them in certain mental characteristics. He thought it not only his duty to guide us down the river, but also to entertain us with stories; curious and weird, ancient and modern, strange and familiar; many of them I have forgotten, and I am glad I have. But there was one which I recall tonight."

The descriptive opening resembles the narrative in use of elements of interestingness.

The third kind of informative opening, the expository one, should be used when it is necessary to define the speaker's subject before attempting to arouse interest. Often exposition is used in the introduction in connection with some other type of opening.

Stephen A. Douglas, in opening the joint debate with Lincoln, at Ottawa, Illinois, August 21, 1858, used the expository opening to explain the arrangements which had been made for the debates:

> "Ladies and Gentlemen: I appear before you to-

day for the purpose of discussing the leading political topics which now agitate the public mind. By an arrangement between Mr. Lincoln and myself we are present here today for the purpose of having a joint discussion, as the representatives of the two great political parties of the State and Union, upon the principles in issue between those parties; and this vast concourse of people shows the deep feeling which pervades the public mind in regard to the questions dividing us."—Page 185, *The Lincoln-Douglas Debates,* Putnam.

The persuasive opening is one in which the speaker makes an appeal to the motives for action—the vital—or in which he presents or refutes arguments as a means of starting his speech.

Appeal to motives is desirable when the interest of the audience may be aroused by showing that the subject is of importance to them. The relation of the subject to the life, health, prosperity, education, religion, social welfare, ideals, or aspirations of the audience should be stressed. Almost every introduction, as stated at the beginning of this chapter, should do this in one way or another, directly, or through narration, description or exposition. A good example of direct appeal to motives is cited by Professor R. D. T. Hollister in his book, *Speech Making:*

"It may seem to some that any reference to the subject assigned to me (War and Arbitration) must strike a dissonant note in the pæans of victory which are thrilling our hearts at this hour. While this hall is ringing with the praises of the great captains who honor us with their presence tonight, and of their comrades and followers, with the praises of the brilliant naval commanders who, with their gallant sailors, have won the admiration of the world for

our navy, and with the praises of the wise commander-in-chief of our armies and navies, who has presided over the conduct of the war with such consummate skill, to attempt to direct your attention to the tame and hackneyed theme of arbitration, to the quiet methods of settling international difficulties, may appear like appointing a Quaker meeting on the edge of a battlefield.

"But when I remember that no brave American fights from delight in carnage; when I remember that great captain, General Grant, who knew well both the glories and horrors of war, declared that he looked forward with hope and delight to an epoch when a court should settle international differences; when I remember that President McKinley received the plaudits of the whole civilized world for so long employing every resource at his command to secure from Spain by peaceful measures what he was reluctantly compelled at last to demand at the cannon's mouth; when I remember that he seized the first auspicious moment to make an armistice and open the doors of peaceful negotiation for the complete settlement of all questions in dispute, I venture to hope that the subject is not altogether inopportune," —James B. Angell at the Peace Jubilee in Chicago, 1898.

The argumentative opening is also illustrated in the passage above. Dr. Angell was presenting arguments simultaneously with his appeal to wants. A variation of the argumentative opening begins by refuting some argument advanced by an adversary. At Galesburg, Illinois, October 7, 1858, Douglas opened his last speech in this manner, after a few introductory sentences:

"Gentleman: The highest compliment you can pay me during the brief half hour that I have to

conclude is by observing a strict silence. I desire to be heard rather than to be applauded.

"The first criticism that Mr. Lincoln makes on my speech was that it was in substance what I have said everywhere else in the State where I have addressed the people. I wish I could say the same of his speech. Why, the reason I complain of him is because he makes one speech north, and another south —because he has one set of sentiments for the Abolition counties, and another set for the counties opposed to Abolition."—*Lincoln-Douglas Debates*, Putnam.

The entertaining opening may be humorous or novel, or both. If a humorous story is used, it should be one which relates to the speaker's subject. Henry W. Grady used the humorous opening in his great speech, *The Race Problem*, delivered in Boston, December 12, 1889:

"Mr. President: Bidden by your invitation to a discussion of the race problem—forbidden by occasion to make a political speech—I appreciate, in trying to reconcile orders with propriety, the perplexity of the little maid, who, bidden to learn to swim, was yet adjured, 'Now, go, my darling; hang your clothes on a hickory limb, and don't go near the water.'"

Russell Conwell's introduction to *Acres of Diamonds*, quoted before, illustrates the use of the novel. Newell Dwight Hillis opened his lecture on *The Pulpit in Modern Life* as follows:

"Having lingered long in foreign climes and countries, Plutarch returned home to affirm that he had found cities without walls, without literature, without coins or kings; people who knew not the forum, the theater, or the gymnasium; 'but,' added the trav-

eler, 'there never was, or shall there ever be, a city without temple, church, or chapel.' "

Materials Used.—All kinds of speech details may be used as the materials for introductions.

Simple assertion may be used when the audience is already interested, or when the speaker deems it advisable to get to the discussion of his main ideas without any delay. All that is needed in many cases is a simple announcement of subject or purpose, as, "I am going to talk to you today about the Community Chest," or, "I wish to explain how the Council of the League of Nations is elected." Such a statement may be coupled with a partition, as, "I shall explain the organization of the Community Chest, the methods of raising money, and the methods of distributing the money." Reiteration may of course be employed in connection with such statements.

The rhetorical question, one which suggests its own answer, or a question designed to arouse curiosity, may be used in starting a speech:

> "Are you satisfied with the way generally that the young people of this day are growing up? Do you believe that they are in the main giving the best of which they are capable in their acts as citizens?" —J. C. Cropsey, *Responsibilities of Citizenship,* in Lindgren's *Modern Speeches,* page 306.

Illustrations furnish a vivid and interesting way of opening. As we have seen in Chapter XI, they involve the vital, the familiar, the concrete and the striking in high degree. They bring the speaker's topic within the experience of the audience at once. Webster's *Reply to Hayne* opens with an illustration:

> "Mr. President: When the mariner has been tossed for many days, in thick weather, and on an

> unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude, and ascertain how far the elements have driven him from his true course. Let us imitate this prudence, and, before we float further on the waves of this debate, refer to the point from which we departed, that we may at least be able to conjecture where we now are. I ask for the reading of the resolution."

Examples, if they involve the familiar and the striking, may well be used. They begin the speech *in medias res*, as it were, thus meeting the modern demand for a short, vivid introduction.

> "Just recently the interests of our entire nation were centered in a little Tennessee courtroom where a young school man was defending his right to teach the *facts of evolution.*"—S. E. Tarbox, debate speech.

Statistics may serve the purpose of introduction if they possess sufficient elements of interestingness. They should usually possess the striking in unusual degree, however, to be used for this purpose.

Testimony, or quotations of any kind, may be used if they possess the striking or other elements of interestingness. The quotation used by Dr. Newell Dwight Hillis, quoted before, is a case in point. Henry W. Grady began his speech, *The New South*, which is printed in full in the appendix, with a striking quotation, and thus "crossed the interest dead-line" at once.

Summary.—The student should bear in mind that next to interestingness, brevity is most essential. Get attention, get it quickly, and then pass to the discussion of your main ideas. The introduction of a five-minute speech should ordinarily not exceed one minute, and could well be much shorter.

Faults to avoid in the introduction are: (1) dullness and triteness; (2) lengthiness; (3) false leads—that is, use of ideas which are not related to the discussion; (4) illustrations and "funny" stories which have no application to the speaker's subject.

Functions of the Conclusion.—The conclusion has one primary purpose—to clinch the impression made by the speech. There are two ways, in general, in which this "clinching" may be accomplished: by summary, and by appeal. Summary involves reiteration, either formal or informal, of the main ideas of the speech and of the specific purpose; appeal involves a use of the vital, through one or more of the motives for action.

The speaker is likely to underestimate the necessity of reiteration in the conclusion, for the main ideas are so firmly fixed in *his* mind that he does not realize that they may not be equally vivid to his hearers. Failure to reiterate them in the conclusion will usually mean that the audience will forget them.

"Appeal" as a function of the conclusion does not necessarily mean a highly-wrought emotional exhortation. It may be a simple request for action or understanding. It usually consists of such a request, expressed or implied, supported by good use of the vital and other elements of interestingness.

Forms of the Conclusion.—These may be as varied as the forms of the introduction. To enumerate them all would be to repeat, in slightly different ways, the discussion of the introduction. The speech may be closed by reference to theme, speaker, audience, or occasion; it may be informative, persuasive, or entertaining in content; it may use simple assertion, reiteration, illustrations, examples, statistics, or testimony. The brevity and vividness which are so desirable in the introduction are equally desirable in the conclusion.

The simplest conclusion is a restatement of main ideas and specific purpose, as in a debate speech:

> "In conclusion, we have shown you that Mussolini usurped the government after the real crisis in Italy had passed; that his economic policy is not so sound as the affirmative speakers claim; and that his government rests upon violent suppression of free speech, free press, and individual liberty. We therefore ask you to condemn the policies of Mussolini."

Such a summary has the advantage of clearness and brevity. It may be so worded as to be vivid, but clearly, where great interest and strong appeal are needed, such a conclusion will hardly suffice.

Professor V. A. Ketcham closed a speech for prohibition very effectively by means of a narrative-example when he told of a child, driven from her home by a drunken father, wandering about the streets of Columbus in midwinter. Raymond Robbins used the rhetorical question as a conclusion in campaign speeches of 1912, when, after summarizing vividly the need for progressive principles and humanitarian reforms, he asked, "What will your answer be?" The conclusion of Beecher's *Liverpool Speech,* which we print in the appendix, although informal, is full of force and power. Wendell Phillips brings his *The Lost Arts* to an effective close by pointing out the difference between the aristocratic arts of the ancients and the democratic ones of the nineteenth century.

Of the more emotional type of conclusion, is the famous peroration of Blaine's *Eulogy of Garfield:*

> "As the end drew near, his early craving for the sea returned. The stately mansion of power had been to him the wearisome hospital of pain, and he begged to be taken from its prison walls, from its

oppressive, stifling air, from its homelessness and its hopelessness. Gently, silently, the love of a great people bore the pale sufferer to the longed-for healing of the sea, to live or die, as God should will, within sight of its heaving billows, within sound of its manifold voices. With wan, fevered face tenderly lifted to the cooling breeze he looked out wistfully upon the ocean's changing wonders—on its far sails whitening in the morning light; on its restless waves rolling shoreward to break and die beneath the noonday sun; on the red clouds of evening arching low to the horizon; on the serene and shining pathway of the stars. Let us think that his dying eyes read a mystic meaning which only the rapt and parting soul may know. Let us believe that in the silence of the receding world he heard the great waves breaking on a farther shore, and felt already on his tired brow the breath of the eternal morning."

These but illustrate the many kinds of conclusions which may be used.

Faults which should be avoided in the conclusion are: (1) undue length; (2) appeals or statements which are not justified, in view of what has been said in the speech proper; (3) a "let-down," or anticlimax in interestingness or in moral tone. Close vividly, and "with a snap," are good suggestions.

QUESTIONS

1. Explain the importance of beginning and ending well.
2. What is the principal function of the introduction?
3. Name some subsidiary functions of the introduction.
4. By what means should attention be gained?
5. Besides arousing interest, what else may be done in the introduction?
6. What elements should the speaker consider in planning his introduction?

7. Into what three groups may possible openings be classed?
8. What topics may be discussed in the introduction? Illustrate your answer.
9. What forms of discourse may be used in the introduction? Illustrate.
10. What speech details may be used in the introduction? Illustrate.
11. Name some common faults of the introduction.
12. What is the main function of the conclusion?
13. In what two ways may this function be discharged?
14. What forms may the conclusion assume?
15. Name some common faults of the conclusion.

CHAPTER XII

Planning an Informative Speech

In knowledge unseen, as in hidden treasure, there is no utility.—Latin Proverb.

Systematic Procedure.—It is desirable, in addition to understanding the principles underlying effective speech composition, to follow a definite and orderly procedure in the planning of speeches. The three chapters of which this is the first will attempt to outline such a procedure for each of the three main types of speeches, and to make detailed suggestions concerning the choice of ideas and supporting material. The student should of course bear in mind what has been said in earlier chapters about elements of interestingness, the main ideas, the speech details, and the introduction and conclusion. In this chapter we shall discuss the informative speech.

Types of Informative Speeches.—While all informative speeches are basically alike in that they seek to give information about matters of fact, there are two subtypes into which such speeches may conveniently be divided for purposes of explanation. They are:

1. The simple exposition. (Designed primarily to make clear.)
   How the World Court Is Organized.
   The Methods of Corrective Gymnastics.
   The Process of Manufacturing Lace.
   The Duties of a City Manager.
   The Theory of Relativity.

The Functions of Party Conventions.
The Method of Preferential Voting.

2. The speech designed not only to make clear, but to stress especially some characteristic of the subject.
   The Great Facilities of the Port of New York.
   The Growth of the Radio Industry.
   The Importance of the New Psychology.
   The Cost of Crime to Society.
   The Significance of the Business Cycle.
   The Sufferings of the Flood Refugees.
   The Horror of Capital Punishment.
   The Idealism of Woodrow Wilson.
   The Humanity of Abraham Lincoln.
   The Significance of Armistice Day.

The essential point of similarity between these two kinds of informative speeches is that they both deal with matters of fact, as we have defined matters of fact earlier in this text, *i.e.*, matters about which the audience is agreed, upon which there is no difference of opinion. The simple exposition seeks solely to impart information, to make things clear. It has no emotional coloring. The speech designed to make vivid the existence of some known quality or characteristic of the subject discussed seeks likewise to impart information, but it seeks also to make the hearers realize more vividly than before the existence of such quality or characteristic. In the speech on *The Port of New York* which appears in the appendix of this book, for instance, the speaker sought to give a great deal of specific information about the harbor and terminal facilities, and in addition to impress upon his hearers the great size of these facilities. He was dealing, however, with matters of fact, matters commonly known to be true. Again, the ordinary eulogy or speech of commemoration, such as the Armistice Day speech, deals

with matters of fact, but seeks to bring out impressively some quality or characteristic of the subject. Some eulogies, of course, may be persuasive speeches, in cases where the audience does not agree that the person eulogized was great, but the ordinary eulogy is informative, since it deals with matters of fact.

We shall deal, first, with the simple exposition, and second, with speeches designed to make vivid some quality or characteristic of the subject. The method of planning such speeches, however, is essentially the same.

Expository Speeches—Specific Purpose.—The specific purpose in such speeches is a statement of exactly what the speaker wishes the audience to understand. To illustrate:

1. To make the audience understand how the World Court is organized.
2. To explain to the audience the methods of corrective gymnastics.
3. To make clear the process of manufacturing lace.
4. To explain the duties of a city manager.
5. To describe the situation before the St. Mihiel Drive.
6. To make the audience understand the theory of relativity.
7. To show how compound interest is calculated.
8. To explain the functions of party conventions.
9. To make clear the method of preferential voting.
10. To explain the term "sensory illusions."

All of these specific purposes, it will be seen, tell precisely what it is that the speaker wishes to explain to his audience. The prepositional phrase, "to —— " is not the only form in which the purpose may be stated, but it is a convenient one, and one which guards against possible errors.

Things to Consider.—Your audience analysis will suggest several points which should be considered in choosing a specific purpose. The most important matter is the previous knowledge of your hearers. "To make clear the nature of sensory illusions" would be a very difficult purpose to achieve if the audience were school children, but entirely practicable if the audience were college students. The specific purpose, in a word, should be one which you are capable of achieving before your particular audience.

Second, the time at your disposal must be considered. The specific purpose must be so limited that it may be achieved in the time allotted. You might not, for instance, be able to explain the whole process of manufacturing lace, but have sufficient time to explain one phase of the process. This limitation of the specific purpose is quite important. Too many students choose subjects for expository speeches which would require hours to make clear.

Third, the interests, as well as the previous knowledge of the hearers, should be considered.

Fourth, your own ability to achieve your purpose, in view of the knowledge which you possess, should be considered, and the purpose accordingly limited.

The Main Ideas.—The main ideas in an expository speech should be chosen solely with a view to giving information about your subject. Information, *and not conviction,* should be sought. To achieve the purpose of exposition, your main ideas must tell what kind of organization the Federal Reserve Board is, or how it operates, or what its functions are. They *must not* tell why it should be reorganized, or why it failed to use proper judgment in a certain crisis—such are the functions of persuasion. This distinction must be kept in mind. Injection of attempted argument and persuasion

will defeat the main purpose of the speech, which is to give information.

Define the Subject.—In order to give information, the main ideas in an expository speech should define the subject. Definition involves two steps: first, to tell what general classification the subject defined belongs to, and second, to show how it differs from other things of the same class. Thus, in an informative speech on the World Court, we might have two main ideas, the first of which classifies the subject, and the second of which differentiates it from other subjects of the same general kind:

1. The World Court is a court of justice, which proceeds according to principles of law.
2. It deals only with disputes between nations and with the rendering of advisory opinions on international matters.

The first idea classifies the World Court with other courts of justice, such as our Supreme Court, and thus brings it partly within the understanding of the audience. The second idea differentiates it from the Supreme Court and other courts of justice by limiting its jurisdiction to international disputes and advisory opinions.

Whether the technical meaning of "definition" is followed thus closely or not, the main ideas of an expository speech should always tend to make the subject clear either by classifying it or by differentiating it from other subjects of the same class. If the main ideas are properly chosen, they should be brief answers to the questions, "What?" "How?" or "In what way?" suggested by the specific purpose. If they are answers to such questions, they are definitive in character.

Needless to say, in choosing main ideas, the principle of the familiar should always be borne in mind. The

main ideas should tend to make the subject clear by defining it in terms familiar to the hearers.

The following examples will make clear the nature of main ideas for expository speeches:

Specific Purpose—To explain how steel pipe is made.
Main Ideas . . . . 1. Flat strips of steel are heated to welding temperature.
2. They are formed into tubes by being drawn through a bell-shaped die, which draws their edges together.
3. Finishing processes complete the manufacture.

Specific Purpose—To explain the city manager form of government.
Main Ideas . . . . 1. The city manager has powers like those of the manager of a corporation.
2. He is responsible to the commissioners, who resemble the directors of a corporation.
3. The commissioners are elected by the people, who resemble the stockholders.

Phillips' theory of the Central Idea may sometimes be used in expository speeches by adopting a formal definition of the subject as the Central Idea and developing phases of this subject as the subordinate ideas. For example:

Specific Purpose—To explain the aims of the League of Nations.
Central Idea . . . The League aims to promote peaceful co-operation among nations.

Subordinate Ideas. 1. It seeks to promote reduction of armaments.
2. It seeks to bring about open diplomacy.
3. It seeks to promote cooperation on economic and moral matters.

Here the general definition of the aims of the League would work very well as the single main idea. In most cases, however, several main ideas are necessary. For instance, the explanation of the manufacture of steel pipe requires a main idea for each step in the process. The use of only one main idea in such a case would be highly artificial and would not aid clearness.

Order of Ideas.—In general, the best order of ideas in an expository speech is "familiar to unfamiliar." Where possible, the simpler, more familiar phases of the subject should be presented first, followed by the more complex and unfamiliar. A speech explaining corrective gymnastics, for instance, might start by explaining the correction of some commonly known defect, such as round shoulders. The method of correcting this defect having been explained, the same principles could be applied in the correction of a less known or more complicated defect.

Sometimes, however, the "familiar to unfamiliar" order cannot well be used. The explanation of an historical situation, for example, such as the causes of the World War, might not lend itself to this treatment. "Time order" might be the best for such a speech. The chronological order, however, does not lend itself to exposition so well as "familiar to unfamiliar" in most cases. It should be used only when, in the speaker's judgment, understanding can be secured in no better way.

"Place order" is sometimes useful. In explaining the "layout" of a manufacturing plant, the distribution of

troops before a battle, and in similar subjects, this method would be indicated.

Speech Details.—All kinds of details may be used in the expository speech. The illustration, however, is especially valuable. As we have pointed out in Chapter X, the illustration best employs the familiar, for it compares the speaker's subject to other subjects which are understood by the audience. It is through use of the familiar that clearness is best attained. When one compares a linotype machine, for example, to a large typewriter, he at once gives his hearers a mental picture of its appearance. Victor Hugo's famous comparison of the arrangement of troops before the Battle of Waterloo to a capital "A" is an illustration well designed to make clear. Such a use of illustrations for explanation should be practiced faithfully. It is necessary for the best exposition.

Reiteration by means of synonyms is also very useful in exposition. The statement, "We make many mistakes because of sensory illusions," restated, "We make many mistakes because of imperfections in sight, hearing, touch and taste," becomes clearer at once.

The example is valuable in exposition when the cases cited are well known to the hearers. In explaining the basis of the insanity plea in murder trials, for instance, well-known cases could be cited to make the discussion clear and concrete.

Statistics are usually of less importance in speeches of this kind than in persuasive ones, but certain subjects, such as the distribution of income in the United States, the foreign trade of the United States, and similar topics, lend themselves to statistical presentation.

Testimony may be employed in cases in which some well-known authority has made a terse and vivid explanation of the point under discussion. Care should be

used to avoid quoting authorities on matters of opinion. The testimony used should be on matters of fact.

Charts and diagrams, discussed in Chapter X, may often be used to make intricate situations clear. The use of exhibits and of actual demonstrations should also be mentioned. An explanation of wireless telegraphy would be aided considerably by the use of simple sending and receiving sets. Simple demonstrations may be arranged for almost any sort of an explanation. Two lumps of sugar, a small quantity of pulverized sugar, and a fountain pen were the instruments used by one of the writer's students in a speech on "Objects of cultivating the soil." Ink was dropped from the pen upon one lump of sugar. Of course, the ink ran through the entire lump at once. This illustrated what happens to rain water when the surface of the soil is not pulverized by cultivation. The second lump of sugar was covered thinly with pulverized sugar. When the ink was dropped upon it, this powdered sugar retained the ink. Thus retention of moisture as an aim of soil cultivation was demonstrated.

If charts, diagrams, exhibits and demonstrations are used with judgment, and do not overshadow the speech itself, they are of valuable assistance to the speaker.

Introduction and Conclusion.—These may assume any of the forms discussed in Chapter XI. The general principles of brevity and the use of the vital should be followed. Whatever is necessary, by way of introduction, to arouse the interest of the audience should be said, with perhaps a statement of the points which the speaker intends to discuss. In the conclusion, effective reiteration of the main ideas presented is the most necessary part. Care should be taken not to end an expository speech with an appeal for belief or action. If the purpose is exposition, such a conclusion may defeat its achievement. It is true that some persuasive speeches use

exposition as a means to the end, but they come in an entirely different category from expository talks. Avoid the argumentative conclusion when your purpose is exposition.

Speeches for Vividness—Specific Purpose.—We now take up the speeches which seek, while imparting information, to make vivid or impressive some known and acknowledged quality or characteristic of the subject. The specific purpose for such speeches should indicate the quality or characteristic which the speaker wishes to stress, or the feeling which he wishes to arouse. Examples follow:

1. To make the audience realize the vast extent of the railroad system of the United States.
2. To impress the audience with the "good will" achievements of Lindbergh.
3. To make vivid the growth of the radio industry.
4. To depict vividly the sufferings of the Mississippi flood victims.
5. To show the scientific importance of the Einstein theory of relativity.
6. To make the audience appreciate the lofty idealism of Woodrow Wilson.
7. To impress upon the audience the broad humanity of Lincoln.
8. To show the significance of commencement day.
9. To show the audience what Armistice Day should mean.
10. To make the audience realize the industrial power of the United States.

Things to Consider.—Since speeches of this type aim not only to give information, but to deal with that information in such a way as to create a definite emotional state in the audience, the speaker should consider, first, what kind of an emotion he desires to arouse. Specif-

ically, should it be mere appreciation of size, extent, growth, importance, or complexity, or should it be resentment, love, patriotism, or awe? The specific purpose should be worded so that when developed it will tend to produce the exact feeling desired. There should be a "key word" in the statement of the purpose which indicates the desired reaction. In the above examples, "significance," "power," "good will," "idealism," "humanity," "achievements," and "vast extent" are key words.

In choosing his purpose, the speaker must exercise especial care not to take controversial topics. If the audience does not agree that the power, size, growth, achievements, humanity, idealism, or other quality mentioned in the purpose actually exist, the speech would cease to be informative, and become persuasive. *The characteristic or quality stressed must be one upon which the audience agrees.*

Finally, the speaker must consider the customary matters of adaptation to the audience, to the time allotted, and to his own knowledge and abilities.

The Main Ideas.—Two principal considerations govern the choice of main ideas:

1. They should be informative in character. They should tend to enlighten the audience concerning the subject.
2. They should be designed to make vivid the quality or characteristic of the subject stressed in the specific purpose.

These ideas should answer the question, "How?" "In what way?" and "To what extent?" suggested by the specific purpose. They should be worded with special attention to the striking, in order that vividness may be achieved. Some examples follow:

Specific Purpose—To impress upon the audience the broad humanity of Lincoln.

Main Ideas . . . .
1. He was tolerant and forgiving to his political opponents.
2. He was ever willing to "temper justice with mercy" in dealing with condemned soldiers.
3. He preached "malice toward none, and charity for all" as a working principle for reconstruction.

Specific Purpose—To show the audience what Armistice Day should mean.

Main Ideas . . . .
1. It is a day upon which we celebrate a great victory of arms.
2. It is a day of loving remembrance of the dead.
3. It is a day of consecration to the ideals of democracy and peace.

Specific Purpose—To make the audience realize the great growth of the radio industry.

Main Ideas . . . .
1. The entire life of entertainment broadcasting has taken place since 1920.
2. Today, millions of people own receiving sets.
3. All sorts of events and programs are broadcast.
4. Radio has become an economic and political factor of great importance.

It will be observed that the main ideas above have been chosen to produce an emotional reaction of definite kind as well as to give information.

Order of Ideas.—Since the main ideas of these speeches should have been chosen to bring out the existence of one great quality or characteristic of the subject, their arrangement offers relatively little difficulty. The speaker may usually choose between two orders: that of increasing vividness, in which the least vivid point is presented first, followed by points which make a progressively stronger appeal; or second, a mixed order, in which a strong point is placed first, followed by less vivid ones, with the strongest point of all coming last. If the audience is well in possession of the facts concerning the subject, the first order would ordinarily be better; if not, the second would be preferable, so that a strong impression might be made at first.

Chronological Order Not Desirable.—At this point, the objections to the use of the chronological order should again be stressed. In eulogizing a man or an institution, too many speakers "take the easiest way" and present simply a review of history. If the specific purpose has been chosen properly, there should be no such temptation, for the speaker should have decided what trait or quality of the subject he wishes to stress, and the ideas should be chosen accordingly. The trouble with the chronological order is that it is not selective—it includes trivial things along with the important ones, or at least it has that tendency.

Speech Details.—The speech details in speeches designed for vividness should be selected with a view to the striking, the concrete and the familiar. Vital interests may also be touched upon.

Illustration is as valuable here as it is in purely expository speeches. It may involve, as we have seen, all of the desired elements of interestingness.

Examples are perhaps more useful in these speeches than in purely expository ones. The eulogy, for instance, would fail to achieve its purpose if it did not present the deeds and services of the man eulogized.

Statistics, properly used, may be of great help. This is particularly true in speeches stressing the size, growth, or importance of an institution, such as the transportation system of the country.

Testimony may be used when some well-known person has vividly stated the idea which the speaker wishes to present. Wendell Phillips used it well in his eulogy of O'Connell when he quoted several famous speakers on the eloquence of the great Irish leader.

Reiteration should be used so that ideas, strikingly phrased when first presented, may gain additional strength by the use of vivid synonyms. Careful choice of words, with respect to their emotional quality, is needed.

All of the speech devices which make for vividness should of course be used. Particularly important in these speeches is the use of imagery, through vivid narration, description, and figures of speech. The discussion of imagery in Chapter IX should be reread at this time.

Introduction and Conclusion.—Any of the forms of the introduction and conclusion may be used. However, some one of the special forms, such as the narrative, descriptive or illustrative opening and closing, should be chosen, as a rule. These make for greater vividness, and consequently for greater emotional reaction on the part of the audience. The conclusion should rarely contain a formal enumeration of ideas presented.

QUESTIONS

1. Explain the two kinds of informative speeches and point out their essential similarity.
2. Why is the eulogy, for instance, ordinarily an informative speech?

3. Define the specific purpose of an expository speech. Illustrate.
4. What four points should be considered in choosing the purpose?
5. In choosing the main ideas, what caution must be observed?
6. What function do the main ideas in an expository speech have?
7. Explain the word "definition" in terms of its two steps.
8. What questions should expository main ideas answer? Illustrate.
9. When may the Central Idea be used in expository speeches?
10. Discuss the possible orders in which main ideas may be presented.
11. Which is the best order for main ideas? Why?
12. Discuss the use of the speech details in expository speeches. Why is illustration very important in these speeches?
13. What of charts, diagrams, exhibits and demonstrations?
14. Discuss the introduction and conclusion of such speeches.
15. What should the specific purpose of speeches designed to make vivid include?
16. What is the "key word" of such specific purposes?
17. What about controversial topics in speeches of this kind?
18. What two considerations govern the choice of main ideas for speeches designed to make vivid?
19. Illustrate the choice of main ideas for these speeches.
20. What two orders may be used for these main ideas?
21. State clearly the objections to the chronological order.
22. Discuss the use of speech details in these speeches.
23. Why is imagery important?
24. Explain why some special form of the introduction and conclusion should ordinarily be used in these speeches.

CHAPTER XIII

Planning a Persuasive Speech

Sound logic is the sinews of eloquence; without solid argument, oratory is empty noise, and the orator is a declaimer or a sophist.—J. Wilkins.

Persuasion and Logic.—In the popular mind, there is a sharp contrast between the methods which should be used in formal debate and in a speech designed to persuade the hearers to vote for hard roads. One, according to this notion, requires "severely logical argument," the other "persuasion." On the contrary, all persuasive speeches are fundamentally alike, in that they seek action of some kind, immediate or ultimate, and in that the methods used are the same in either case. Sometimes what is called "severely logical argument" is most persuasive; at other times appeal to wants, supported by little argument, is effective. Both the logical argument and the want-appeal are necessary to persuasion. To rule out the first as a persuasive method would be to rule out at least half of the speaker's equipment. On the other hand, to ignore the second would be equally disastrous. Argument and want-appeal are complementary means of securing persuasion. Both are necessary to effectiveness.

The debater who wishes to convince his audience must present, in addition to what Fenelon called "solid preuves," a strong appeal to wants, together with the striking, the concrete, the familiar, and change. The salesman who would persuade others to buy real estate must be equipped, not only with appeals to sentiment,

but with effective arguments and evidence concerning the desirability of his land. With these facts in mind, let us consider the planning of a persuasive speech.

Specific Purpose.—The specific purpose of a persuasive speech should state the precise conviction or action which the speaker desires:

1. To persuade my audience that our Pan-American policy should be condemned.
2. To get Mr. Brown to buy a 30-year endowment policy.
3. To convince my hearers that the honor system of holding examinations should be established in this college.
4. To prove to my audience that Mussolini's policies have been beneficial to Italy.
5. To show that the policy of a high tariff should be discontinued.
6. To persuade my hearers to subscribe to the college annual.
7. To sell memberships in the Chamber of Commerce to these business men.
8. To persuade members of the audience to contribute to the Anti-Saloon League.
9. To convince my hearers that the League of Nations is an effective agency for world peace.
10. To get my hearers to sign a petition for new paving.

Things to Consider.—Several factors limit the scope of a persuasive purpose. The audience—opposed, neutral, or favorable—must be considered. The ninth purpose above presupposes an unfavorable audience, one which could hardly be led to vote for our entrance into the League of Nations, but which might be convinced that the League does make for world peace. A neutral or favorable audience, on the other hand, might be led

to take some public action, such as signing a petition or voting.

The purpose should also be limited to that which it is possible for the audience to do, in view of its social, economic, political, religious or educational status. A classroom audience, for instance, has no power to alter the tariff or to change our Pan-American policy, but it is able to join the Y. M. C. A., to take out life insurance, to contribute to the Red Cross and to agitate for the adoption of the honor system.

The purpose should be governed by the time allotted for the speech. This suggests that, in dealing with large topics, the speaker should take some part of the topic. Rather than the entire Pan-American policy, for instance, he might discuss our policy toward Central America, or toward Nicaragua.

The Main Ideas.—In a persuasive speech, the main ideas should: (1) give reasons why the belief or action requested should be had; (2) make an appeal to motives for action. "Reasons why" is the best short definition for these ideas. They should give reasons why the assertion made by the speaker in his specific purpose is true; they should give reasons why the audience should want to act or believe. They should be, at the same time, appeals to reason and appeals to wants. Some examples follow:

Specific Purpose—To persuade the audience (church congregation) to contribute to the Anti-Saloon League.

Main Ideas . . . . 1. Prohibition is an economic benefit.
2. Prohibition is a moral benefit.
3. Your contribution will help to secure effective enforcement.

Specific Purpose—To convince the audience that Mussolini's policies have benefited Italy.

Main Ideas . . . . 1. He drove Bolshevism out of Italy.
2. He made Italy a strong, prosperous nation.
3. He is laying the foundation, in education and government, for a great future for his country.

Specific Purpose—To persuade my audience to contribute to the Community Chest.

Main Ideas. . . .1. The Community Chest appeals to you to "give once for all." You will not be solicited again this year.
2. The Community Chest prevents needless waste and duplication in administering relief.
3. By giving, you will assure those in need of assistance.
4. As a matter of community pride, let us fill the Community Chest.

Specific Purpose—To convince the audience that our Pan-American policies are justifiable.

Main Ideas . . . . 1. We have protected the independence of many of the smaller republics.
2. We have maintained order and promoted prosperity throughout Latin America.
3. We have safeguarded our own

interests in the Caribbean area and in the Canal Zone.

Two of the specific purposes above ask immediate action; two ask merely belief, or acquiescence. Yet it should be noted that exactly the same methods are used in choosing the main ideas. They must be chosen as "reasons why" and as appeals to wants.

Discovering Reasons Why.—In order that the speaker may be sure that he is using the most effective "reasons why" as his main ideas, he should analyze his subject much as the debater analyzes his proposition. By analysis we mean simply a thorough study of the subject in all of its phases, with the object of discovering what the main arguments for and against the speaker's proposal should be. The skillful speaker always takes account of possible objections which may be raised to his proposal, and provides against them in the choice and wording of his main ideas. Failure to do so would invite disaster.

In formal argumentation, the main arguments upon which there is a clash of opinion are called "issues." The object of analysis is to determine what these issues are to be. Whether in formal debate or in informal persuasion, the process of analysis is useful because it indicates to the speaker the main points upon which he must talk if he is to persuade his audience.

Briefly stated and defined, the steps in making an analysis are:

1. *General knowledge of the subject.* This involves reading, investigation, and reference work. It involves the origin and history of the subject—how it came to be important, what has been done about it in the past, and why it is of special interest now.
2. *Definition of terms.* This involves finding the

exact meaning of any technical or unfamiliar words in the proposition for discussion. Whatever is necessary to clarify the meaning of the specific purpose or of any technicalities of the subject must be done.

3. *Elimination of unessentials.* Matters upon which there is common agreement, and matters of relatively small importance should be eliminated from consideration as main ideas.
4. *Contrast of the main arguments.* This involves a careful listing of all important arguments pro and con, and a comparison between them to determine upon what points the two sides disagree.
5. *Determination of the issues.* Having compared and contrasted the main arguments of the two sides, the speaker should select what he believes to be the most important points of clash as his "main issues." [1]

Let us illustrate the use of this method of analysis by applying it to the specific purpose, "To get the audience to contribute to the Community Chest."

General knowledge of the subject would here involve a review of the workings of the Community Chest in the city concerned, as well as a study of its origin there. It would involve a consideration of similar plans in other cities. It would require a knowledge of the welfare conditions before and after its adoption. These and similar points would orient the speaker on his subject.

Definition of terms would in this case require a clear understanding of the purpose of the Community Chest, and of the methods by which funds are collected and dispensed. This would involve a study of the budgets

[1] For discussions of debate analysis, see Ketcham, *Argumentation and Debate,* Chapter III, or Sandford and Yeager, *Successful Speaking,* Chapter VII.

assigned to the Red Cross, Salvation Army, church societies and similar relief organizations.

Elimination of unessentials would lead to dispensing with such matters of common agreement as the need of welfare work, the desirability of economy and efficiency in administering relief, and the like. The speaker should take care, however, not to eliminate points upon which his prospective audience would not agree with him.

Contrast of the main arguments would involve a careful consideration of the reasons for subscribing to the Chest, and of objections to this action which hearers might have. For example:

Affirmative	*Negative*
1. This campaign enables you to support all of the welfare work of the city.	1. I'm tired of "drives" to raise money, of constant demands upon my purse.
2. The Community Chest plan is efficient and economical.	2. The Community Chest gives a few more people salaried positions, and creates an additional organization.
3. The plan will make it possible to care for all worthy cases.	3. Other organizations exist to dispense charity.
4. The progressive people of the community are in favor of this plan.	4. Why is the responsibility of supporting this organization put upon me?

Determination of the issues. Having thus contrasted the arguments for and against the Community Chest, and having taken into account the "appeal to wants" and the elements of interestingness in general, the speaker is in a position to determine the issues, and to frame effective main ideas for his speech:

1. The Community Chest appeals to you to "give once for all." You will not be called upon again this year.

2. The Community Chest prevents needless waste and duplication in administering relief.
3. By giving, you will assure those in need of relief.
4. As a matter of community pride, let us fill the Community Chest.

These ideas, when properly developed, will not only support the specific purpose with persuasive "reasons why," but they take account of probable objections by the audience. Analysis of the subject is necessary if the speaker is to choose the most effective ideas.

The "Fact" Analysis.—In certain cases, the so-called analysis for a proposition of fact is useful. By a proposition of fact is meant one concerned with the truth or falsity of an alleged act, for instance, "Germany was guilty of starting the World War," or "This man was guilty of forgery." The best discussion of this type of analysis is found in Professor W. C. Shaw's text on debate.[1]

The following table is a condensation of Professor Shaw's excellent discussion:

This proposition of fact is true, for

1. Reliable witnesses and authorities so testify.
2. Prior facts indicate its truth.
3. Subsequent facts indicate its truth.
4. It is shown to be true by general laws of human experience.
5. The proposition may be classified in such a way as to show its truth.
6. If specific, the proposition is supported by numerous similar instances.
7. If general, it is supported by numerous specific instances.
8. No counter proposition can be true.

[1] *The Art of Debate,* by Warren C. Shaw.

To gain skill in using this method of analysis, take some subject such as "Brown was guilty of forgery," and subject it in turn to each of the steps outlined above. For most speeches, however, the other approach is more useful.

Appeals to the Vital.—The foregoing discussion of logical analysis should not mislead you into believing that logical considerations alone should govern the selection of main ideas. Quite the contrary. We stressed the fact at the outset that both "logic" and "persuasion" are necessary. If we stop with logical analysis, we are likely to neglect what is equally important, the appeal to the interests of the audience.

The main ideas should be selected and phrased with a view to making the strongest possible appeal to the wants, the vital interests, of the hearers. In our chapter on the vital, we have shown that there are many specific wants to which you may appeal. Select those which, in view of the nature of the audience, will be the strongest, and make them the basis for the main ideas of your speech.

Here the speaker may learn much from the advertisement writers, whose success depends upon their ability to arouse the wants of their readers. You will see, at least in the better advertisements, that some vital want is always touched upon—health, strength, prosperity, comfort, refinement, protection for loved ones, desire for authority and leadership, desire for distinctiveness, love of art and music, and a host of others. There is no better exercise than to study advertisements in leading periodicals to determine the want-appeals which they make.

Please note, too, that even in the most "severely logical" arguments, great speakers have made effective use of want-appeal. Webster, in his great speech for the prosecution in *The White Murder case*, played skill-

fully upon motives for action. At the opening of the speech, he disposed of possible prejudice which may have existed against him because he was a special prosecutor; he then aroused the instinct of self-preservation by a vivid picture of the murder; he stressed the need of protection to society as well as exact justice for the accused; and in his conclusion he appealed to the jury to consider not only the interests of the criminal but the interests of their families and of society. Many other wants were touched upon during the discussion. There is no debate subject so "dry," and no legal speech so technical, that there is not room for the want-appeal.

Summary.—To draw together what we have said concerning the choice of main ideas, let us repeat: the main ideas in a persuasive speech must meet two demands: (1) they must furnish logical reasons why the audience should believe or act, and (2) they must make a strong appeal to the vital interests of the audience. The speaker must select, after analyzing his audience and subject, those ideas most likely to achieve his purpose.

Order of Ideas.—The arrangement of ideas in persuasive speeches is governed partly by logical considerations. It seems reasonable, if the speaker is urging an action upon the audience, that he show, first, that there is some need for action, and then show that the program he advocates will benefit the audience, or that it will be feasible and practicable. However, this order is not always mandatory. Since the ideas presented first and last are most likely to be remembered, it is as a rule desirable to open and close with strong, persuasive points. Usually, for the sake of climax, the strongest idea should come last. Circumstances, however, may change this. If the audience is strongly opposed, or quite indifferent to the speaker and his subject, he might open with his strongest and most vivid idea, in order to capture attention and interest. In other cases, what

has been said by previous speakers, or by newspapers may furnish the desirable starting point. This is usually the case in formal debate, where adaptation to what opposing speakers have said is of great importance. It carries over into controversial speaking generally.

In short, the speech situation should indicate to the speaker the most desirable order of ideas. There is no one order which is best in all cases.

Speech Details.—Persuasive speaking requires the best use of all speech details. The amount of detail will depend upon the state of mind of the audience with respect to the speaker's specific purpose. The most intensive use of reiteration, illustration, examples, testimony and statistics will be necessary when the audience is opposed to the speaker.

Coupled with a use of all speech details, there must be effective employment of all elements of interestingness. The details must be selected and phrased with a view to the varied, the striking, the concrete, the familiar and, especially, the vital. Further, suggestion and imagery should be employed. These have a particular value in persuasion, suggestion because it leads the audience toward action without arousing contrary views, and imagery because of the close relation it bears to the emotions of the hearers.

Reiteration, identical and synonymous, serves the same purpose in persuasive speeches as in informative ones, namely, the clearing up of doubtful meaning and the addition of emphasis by restatement. It is also a very important means of using suggestion. It is said that the elder Cato ended every speech in the Roman Senate with the phrase, "Carthago delenda est," until he finally achieved his aim. A modern example of suggestion by repetition is found in the Republican campaign of 1920, when all speakers used the phrase, "*Mr. Wilson's* League

of Nations," in order to arouse unfavorable views toward the League.

Illustrations serve for vividness, just as in informative speeches. Lincoln's famous analogy, "A house divided against itself cannot stand," is a case in point. Obviously, too, the illustration uses both suggestion and imagery, and is therefore a very important persuasive device. Consider the vivid imagery and strong suggestion in the last paragraph of Webster's appeal in the *Dartmouth College Case,* secured through an illustration:

> "Sir, I know not how others may feel, but for myself, when I see my Alma Mater surrounded, like Cæsar, in the senate house, by those who are reiterating stab after stab, I would not, for this right hand, have her turn to me, and say, *'et tu quoque, mi filii! . . . And thou too, my son!'* "

Examples have probably their greatest value in persuasive speeches, because they furnish concrete evidence tending to prove the truth of the speaker's assertions. They are practically indispensable for persuasive speaking, for they appeal strongly both to the reasoning powers and the emotions of the hearers. To support the assertion that the X automobile gives long and dependable service, nothing is more effective than to call the attention of the hearer to the fact that Messrs. A, B, C, D, E and F have used their cars from six to ten years. To show that the city manager plan of government is successful, citation of numerous cities in which it has succeeded is excellent proof.

Furthermore, examples are persuasive because they involve many elements of interestingness. If the cases cited are known to the hearer, the familiar is involved. Examples are by their very nature concrete. Variety is attained by using different examples. The nature of the

example, or vivid wording, make it striking. If well chosen, the example touches upon the vital interests of the hearers.

Examples involve suggestion, through the instinct of imitation. They may produce imagery if properly developed by narration and description. The description of the murder scene, used by Webster in *The White Murder Case* speech, is an example of vivid imagery of this kind.

Statistics are useful in persuasion when the presentation of facts in this form will achieve brevity and convincingness at the same time. The general suggestions made in Chapter X for the presentation of statistics should be observed.

Testimony finds its greatest usefulness in persuasive speaking. Witnesses support the speaker's assertion that certain things have taken place; experts and authorities aid him with judgments based upon mature study and experience. However, a speech should rarely depend upon expert testimony alone. Illustrations and examples are usually more effective.

Introduction and Conclusion.—Any of the forms of the introduction discussed in Chapter XI may be used. For the debate or courtroom speech, the full classical introduction, consisting of exordium, narration of facts, and partition may be used, although even in such speeches it is usually desirable to come more quickly to discussion of the main ideas. Again, some excellent persuasive speeches have begun merely with a statement of the speaker's purpose. However, the persuasive introduction, as explained in Chapter XI, is probably the most effective, especially when presented in some one of the special forms, such as the illustrative, descriptive, or narrative. Chapter XI should be reviewed at this time to determine what kind of an opening will most

briefly and vividly arouse the interest of the audience in the speaker's subject.

The conclusion should ordinarily discharge the functions both of summary and appeal. The summary need not be a formal recapitulation of points. Indeed, a formal "first, second and third" conclusion may, by its rigidity, weaken the impulse to believe or to act which the speech itself has aroused. Ordinarily it is better to use one or more of the special forms of the conclusion. The necessity of reminding the audience, directly or indirectly, of the main ideas, should, however, not be overlooked.

The appeal should touch vividly one or more of the motives for action, usually motives of the higher order. It may be a frank request for a favorable verdict, as in *The White Murder Case* speech, or it may present a situation so vividly that the action desired, though not expressed in so many words, is irresistibly implied. Such are the appeals in *The Dartmouth College Case* and in the *Reply to Hayne.*

Meeting Objections.—It is obvious that the persuasive speaker, since he is trying to move the audience to belief or action, must be prepared to meet objections which may be raised. Probable objections should be considered before the speech is delivered, and a method of dealing with them decided upon. The process of analysis discussed earlier in this chapter will reveal what opposing arguments may be brought up.

Use Conciliation if Possible.—Since the speaker desires to persuade all of his hearers, if possible, he should use conciliatory methods in answering objections.

One way to conciliate opposition is to appeal to motives other than those upon which objections are based. Usually the appeal should be from the lower or more selfish motives to the higher and more altruistic ones, although this is not always the case. Recently an edu-

cator raised objections to a proposed change in the curricular requirements on the grounds that it would involve difficult and detailed administrative work, and that it would be expensive. The advocates agreed that these assertions were true, but appealed to him and to the other faculty members on the basis that the proposed change would give the students a much better education.

Another method of conciliation is to stress the points of agreement between the speaker and his opposition. In the example given above, all present desired to provide as good an education as possible. Points of agreement, rather than of disagreement, should be emphasized in dealing with objections. In this way, antagonism is not so likely to be aroused.

Direct Refutation.—Sometimes, where there is vigorous and determined opposition, conciliatory methods are impracticable, and the speaker must refute the arguments brought forward by his adversaries. He then is attempting to win over only the neutral portion of his audience. He may bring arguments and evidence to show:

1. That the objections raised by the opposition are irrelevant or unimportant.
2. That the evidence upon which the objections are based is inaccurate or incomplete.
3. That the reasoning employed by his adversaries is unsound.

Even when using direct refutation, the speaker should, whenever possible, avoid a combative or antagonistic manner, and should strive to win the good will, even of those opposed to him. There are times, unfortunately, when this is impossible, but the speaker should not say or do anything to create such situations. Courtesy, fairness, and good nature are invaluable aids to persuasion.

The Ethical Appeal.—In addition to argument and persuasion, the ethical appeal is necessary. If the speaker is known to be honest, upright, sincere, painstaking in his study of disputed questions, and fair to his opponents, he stands a much better chance of persuading his audience than if he lacks these qualities. In the words of one writer, "What you are speaks so loudly I cannot hear what you say." Consequently, the truly successful speaker guards his reputation as a priceless asset. While on the platform, he shows by his demeanor the possession of qualities of character which give currency to his words.

Conclusion.—Everything that has been presented thus far in this text is of importance in planning a persuasive speech. What we have attempted to do in this chapter is to provide a systematic procedure, and to indicate the application of speech methods and devices which have been explained before. An orderly and methodical scheme of preparation is of great value to the speaker. It goes without saying, however, that the procedure here outlined is not a complete formula for persuasion. It is valuable only in that by following it the speaker may efficiently analyze his speech problem and discover what methods should be employed to gain his ends.

QUESTIONS

1. Is the popular distinction between "logic" and "persuasion" a valid one? Give reasons for your answer.
2. What should the specific purpose in persuasive speeches include?
3. What factors limit the specific purpose of such speeches?
4. What two elements must be considered in choosing main ideas?
5. Explain the process of analysis which leads to a logical choice of main ideas. Apply it to some simple persuasive topic.
6. Outline the method of analysis for "propositions of fact."
7. Discuss the importance of the "appeal to wants."

8. Show how great speakers have combined logic and want-appeal.
9. Discuss the order of ideas in persuasive speeches.
10. Discuss the use of illustrations in persuasion.
11. Discuss the use of reiteration in persuasion.
12. Discuss the use of examples in persuasion.
13. Discuss the use of statistics in persuasion.
14. Discuss the use of testimony in persuasion.
15. Discuss the value of suggestion in persuasion. In connection with what speech details may be used?
16. Discuss the value of imagery in persuasion. In connection with what speech details may it be used?
17. What may be said of the use of elements of interestingness in persuasion?
18. Discuss the introduction of a persuasive speech.
19. Discuss the conclusion of a persuasive speech.
20. Why must the speaker be prepared to meet objections?
21. Explain two methods of using conciliation in answering objections.
22. Discuss the use of direct refutation in meeting objections.
23. What of the value of "ethical persuasion"? Discuss.

CHAPTER XIV

Planning an Entertaining Speech

All things are big with jest; nothing that's plain
But may be witty, if thou hast the vein.
—George Herbert.

Occasions for Entertainment.—There is a very definite place in modern society for the speech designed solely to entertain the audience. Exposition, impressiveness, argument and persuasion are all, perhaps, of more importance, if importance is judged by the number of times they are used, but the after-dinner speaker and the popular lecturer have opportunities to gain favor for themselves by providing pleasing discourses for their hearers. Not all popular lectures and after-dinner speeches have the purpose of entertainment. They may be informative or persuasive. But many such speeches seek only to entertain. Again, a knowledge of the technique of entertainment is valuable to the informative or persuasive speaker, for humor and novelty may be used effectively as means to an end. In this chapter we shall outline methods for preparing entertaining speeches.

General Suggestions.—Writers on after-dinner speaking usually list the following suggestions concerning this type of address: The entertainment speech should have brevity, geniality, absence of combativeness or "heaviness," and timeliness with respect to audience, occasion, and subject. The warning is usually given that no after-dinner speech should be merely a collection of "funny stories." These general suggestions should be

observed, but they furnish little constructive assistance. Obviously, in after-dinner speaking, one should be brief. After a heavy meal, and possibly after exposure to several long discourses, the audience is in no mental or physical condition to endure a long speech. Five minutes is a good time limit in most cases. Geniality is implied in the nature of the speech. The occasion forbids sharp criticism, sarcasm, and denunciation. The speaker should be good-humored, friendly, and urbane. Combativeness and "heaviness," undue seriousness in dealing with a topic, and undue profundity in dealing with facts and ideas, are likewise undesirable. The more directly the speaker's remarks relate to the immediate experience and mood of the audience, the better. Merely to relate a series of anecdotes, without developing a theme or series of ideas, is to degenerate into vaudeville monologue. These suggestions are all important, but they tell the speaker what to avoid rather than what to do.

The Basis of Humor.—Fundamentally, humor—and therefore entertainment—depends upon two elements of interestingness, used in conjunction: *the familiar and the striking.* Amusement arises when we find a familiar thing in unusual surroundings, or two familiar things brought together in an unusual way, or novel things put in a familiar way. The fundamental humor of Mark Twain's after-dinner speech, *The Babies,* came from the novel treatment of what were to the audience, former soldiers a decade after the Civil War, two familiar things, war—and babies! Thus the idea, "When baby arrives, he takes military command of the entire household," is presented. F. Charles Hume, speaking before a bar association, used the familiar trials of a young lawyer, gently exaggerated, as the basis of a humorous speech. Picture a Connecticut Yankee and the Court of King Arthur, both familiar things, brought together, and you have the novelty in Mark Twain's *A Connecticut Yankee in King*

Arthur's Court. Joseph Choate, in *The Pilgrim Mothers,* humorously combined the familiar historical facts concerning the Pilgrims with equally familiar domestic matters. The novelty of Wendell Phillips' *The Lost Arts* arises from the fact that familiar arts and inventions are shown, surprisingly enough, to have been well known to ancient peoples. Exaggeration, the source of so much humor, is simply an unusual treatment of familiar facts. The cartoonist uses this method repeatedly. The antics of "the Gumps," and of "Walt and Skeezix" amuse us because, more than most comics, they present the familiar things of life, using what, after all, is comparatively mild exaggeration! The pun, generally regarded as the lowest and cheapest form of humor, derives whatever effect it secures by an unusual play upon the meaning of words.

The illustrative story, of humorous character, rests solidly upon the familiar-striking combination. Take a good one to pieces, and you will find that its component parts are the common and well-known things of everyday experience. It is the way in which they are put together—the originality, novelty, freshness and daringness of treatment—which produces the laughter. For instance, here is a story used effectively on the theme of "co-operation" by James A. White, Ohio lawyer: "A prominent man whose wife was unusually shrewish received the following anonymous letter, 'Place ten thousand dollars under the great rock by the seventh hole on the golf course, or we will kidnap your wife.' To this letter he replied as follows, 'Gentlemen: I have not ten thousand dollars. However, beg to advise that in regard to the suggestion made in the last part of your letter, I am interested and willing to co-operate.'" This familiar, if exaggerated, picture of the "hen-pecked husband," and the diverting use of the trite phrases of ordinary business correspondence, produce an unfailing laugh.

All of the varied phases of humor—pride going before a fall, the matrimonial joke, the student-professor joke, the eloquent prize-fighter joke, and the rest—use fundamentally the same elements of interestingness. While it is true that real humor seems to be "a gift of the gods," it, like other so-called gifts, may be analyzed, cultivated, and developed. The general principle is this: *Study your subject to see what is striking and familiar about it.* Turn it over in your mind, seeking novel ideas that may be advanced, novel and humorous methods that may be used to develop these ideas. Eventually this will give you the basis for a good entertaining speech. To convince yourself of the validity of this method, spend some time reading the popular lectures and after-dinner speeches in such collections as *Modern Eloquence.* More and more the fact will impress itself upon you that these speeches use the method which we have outlined.

This analysis of your speech subject will suggest ideas and details which you may use. It will also suggest elements of interestingness, other than the familiar and the striking, which may be available.

The Specific Purpose.—This should state the purpose of the speaker to entertain by discussing a certain phase, quality or characteristic of the subject. The proper phase to be discussed will be one involving the striking and familiar, and will doubtless be suggested by the preliminary analysis. Some examples follow:

1. To entertain the audience by a military discussion of babies.
2. To amuse the audience by a discussion of the sufferings and services of the Pilgrim Mothers.
3. To entertain my classmates by an exaggerated discussion of the value of gestures.
4. To show, in a humorous way, what would happen

if all of the actions advocated in our persuasive speeches were taken.

5. To amuse my audience by a defense of old maids.
6. To give a humorous discussion of character-reading.

If the specific purpose is thus definitely phrased, the line of development for the speech is clearly indicated. Spend considerable time in deciding just what quality or characteristic of the subject you will try to make entertaining.

The Main Ideas.—The main ideas should be selected and worded to make the best possible use of the familiar and unusual in developing the idea indicated in the specific purpose. In addition, they may present some information or opinions of serious value. They need not be utterly trivial—in fact, should not be if the speaker is to rise above mere vaudeville. On the other hand, they must not be so weighty in thought or development as to bore an audience expecting primarily to be amused.

The speeches of Wendell Phillips and of Joseph Choate, reprinted in this book, should be studied in reference to their ideas. Phillips' speech presents two ideas: that the ancients had knowledge of most "modern inventions," and that this knowledge was the knowledge of the few, not of the many. Choate's speech, you will notice, after advancing some humorous ideas, ends with a sincere tribute to the Pilgrim Mothers. This device, of a serious ending to an otherwise light and humorous speech, is well worth considering in almost every after-dinner situation. It sometimes gives the speech dignity and impressiveness, rescuing it from triviality. In this manner Mark Twain concluded *The Babies*, paying a graceful tribute to General Grant, the guest of honor.

Order of Ideas.—Informality and adaptability being necessary in good after-dinner speaking, it follows that

the order of ideas is not of the greatest importance. Whatever order the speaker deems will give the best result, bearing always in mind the need of beginning and ending well, may be used. In certain popular lectures, time order or place order may be used, but if this is done, care should be taken to choose, not every event that occurred nor every spot in every country visited, but only those which are novel and interesting. If a serious turn is to be given to the speech, it should usually be at the end.

Speech Details.—No extended discussion of the use of speech details in entertainment is necessary. All kinds of details may be used, the condition being that they must be of an entertaining kind. Examples, if used, should involve the striking and the familiar. Testimony, if used should be of a humorous or novel kind. Similarly with illustrations and statistics. Reiteration may enhance humor, by the use of unusually "big words," by placing the language of an adult in the mouth of a child, or the reverse. The humorous story, which has been denounced so often because of its tendency to dominate the speech, may well be used. The only requirement is that it must illustrate some point in the speech.

For examples of excellent use of details for entertainment, read the two speeches at the end of this volume, and similar ones in larger collections.

Introduction and Conclusion.—Brevity and informality should characterize the introduction and conclusion. Any of the special forms may be used. Practically never should the conclusion be a formal recapitulation of ideas. In opening, reference to the remarks of the toastmaster or of previous speakers, is often desirable.

Conclusion.—Beyond pointing out the fundamental importance of using the familiar and the striking, it is difficult to lay down rules governing entertaining speech. Humor and novelty depend much upon the inventive

capacity of the speaker, the ability to see things in a new and diverting light, to present them in a novel way, and to make keen yet kindly observations upon contemporary frills and foibles. But to say that because it is difficult to be entertaining, one should not attempt it, is to accept defeat before the battle. If the so-called natural gift of humor isn't present, try to cultivate it. The procedure suggested in this chapter will harm no natural humorist, and it may help some one who thinks he must always be serious.

QUESTIONS

1. Name some occasions for entertaining speeches. How may humor aid in informative and persuasive speeches?
2. What are some general suggestions usually given in regard to entertaining speeches? Why are these not of constructive assistance?
3. Explain the principle underlying humor, and show its application to the preparation of an entertaining speech.
4. Define the specific purpose for entertainment.
5. Discuss the main ideas for entertainment.
6. Discuss the speech details for entertainment.
7. What of the introduction and conclusion?
8. What should govern the use of the illustrative story?

CHAPTER XV

Suggestions on Oral Style

Perspicuity is the fundamental quality of style; a quality so essential in every kind of writing that for the want of it nothing can be done. Without this the richest ornaments of style only glimmer through the dark, and puzzle instead of pleasing the reader.—H. Blair.

Treatment of Style.—We have seen in Chapter II that the great ancient writers on oratory maintained a sharp division of the composition of a speech into invention, disposition, and style. Style was considered to be the manner of expressing that which had been developed by invention and arranged in logical order by disposition. No such sharp division persists today. It will be obvious that in Chapters III-XIV, inclusive, much has been said about style. Specifically, the use of elements of interestingness, of suggestion, and of imagery involves style quite as much as invention. It is not too much to assert that if the speaker uses these elements and devices intelligently, he will probably have good oral style. In this chapter, accordingly, we shall restrict our treatment of style principally to matters not covered elsewhere.

Qualities of Oral Style.—Clarity, vividness, and adaptation to audience, subject, and speaker, are important qualities of oral style.

Clarity, or perspicuity, as Blair terms it, is especially needed in speech, for usually the speaker cannot be asked

to repeat what he has said. The audience must understand him at once.

Vividness is likewise essential. The speaker must not only be intelligible, but he must make an indelible impression by his words. His message must blaze a mental trail which the thought processes of his hearers can follow, else he fails.

Adaptation to the specific audience, to the speaker himself, and to his subject, must mark oral style. Any lack of this quality, which Aristotle called "propriety," will lessen effectiveness. The nicest sense of what is proper in the way of diction and sentence structure must be developed.

These qualities are especially important in oral, as distinguished from written composition. We shall now discuss the speaker's diction and sentence structure in relation to them.

The Speaker's Words—*Clarity.*—Good speech is direct, practical, and simple. It is not "oratory"—it is *talk.* Lincoln, Beecher, Bryan, Roosevelt, and Wilson are notable for the simplicity and clearness of their words. It is a well-known fact that modern speaking has turned its back on what has been called "the exuberant rhetoric of the Ciceronian tradition." In a business age, plain, straightforward language is demanded. The sonorous platitudes and highly-decorated passages of a few generations past survive only in political oratory of low degree, and in some oratorical contests, although Professor W. M. Parrish asserts that

> "even that last refuge of the 'art of oratory,' the highly artificial college oratorical contest, shows symptoms of a return to sanity.
>
> "In spite of the modern drift toward a more practical type of speaking, students are still coming to college, and, alas, leaving college, with the notion

that a speech to be excellent as a speech must be composed in what Paul Shorey calls 'the florid, antithetic, jingling style of sophomoric ornament'." [1]

Let us hasten to say that, great as is the need for plainness, brevity, and conciseness of diction, we do not maintain that speech should lack eloquence. What we are saying is that it should lack bombast. There have been few speeches more eloquent, and at the same time more simple in diction, than the *Gettysburg Address.* All of Lincoln's later speeches possessed this eloquent simplicity, although in his younger days his style was quite bombastic and inflated. Professor E. W. Wiley, of Ohio State University, in his introduction to *Four Speeches by Abraham Lincoln,*[2] traces very interestingly the development of Lincoln's style from the old-fashioned campaign oratory of 1832 to its maturity in 1860.

The truth is that great speakers in all ages have been relatively simple in their diction. The simplest, most ordinary words have a communication value which is much greater than that of unusual and bombastic ones.

Vividness.—Vividness of diction depends largely upon the image-producing quality of the words used. Review at this time the discussion of imagery in Chapter VIII. The word which is image-producing is concrete, full of life and color; the abstract word is hard to grasp, vague, indefinite. The following passage from George William Curtis illustrates the use of vivid words:

"No hostile fleet for many a year has vexed the waters of our coast; nor is any army but our own likely to tread our soil. Not such are our enemies today. They do not come, proudly stepping to the drumbeat, their bayonets flashing in the morning

[1] W. M. Parrish, *The Style of Extemporaneous Speech, Quarterly Journal of Speech Education,* Volume IX, page 346.

[2] Ohio State University Press, Columbus, 1927.

sun. But wherever party spirit shall strain the ancient guarantees of freedom; or bigotry and ignorance shall lay their fatal hands on education; or the arrogance of caste shall strike at equal rights; or corruption shall poison the very springs of national life,—there, Minutemen of Liberty, are your Lexington Green and Concord Bridge."

Adaptation.—Adaptation of diction to the audience is of great importance. The speaker who uses the same words before an academic gathering, a political rally, and a labor protest meeting is doing all in his power to assure failure. The age, education, and attitude of the audience must affect style.

Adaptation to the subject matter is proper, but less important than adaptation to the audience. A speech on hydraulic power, delivered to engineers, could well employ the technical language of the subject, but when delivered to a general public audience, technical terms should give place to words of common usage. It is true, however, that the nature of the subject, and the degree of interest and emotion felt by the speaker in regard to it, will affect his style.

That diction should be adapted to the speaker seems obvious. A popular audience feels "talked down to" when a college president or some other person of prominence adopts the slang of the street, or even uses too much of popular idiom. The young speaker's great danger is that he may adopt a stilted, affected style. This is what has made certain oratorical contests more or less laughingstocks. There is a temptation to "out-Herod Herod" in the use of ornate and inflated language.

As an extreme and amusing example of inappropriate diction, the writer has remembered for years the dialogue in a cartoon, which concerned two boys standing together at the top of a snow-covered hill. "Mickey," with his freckled face and hand-me-down clothes, has just pulled

his sled up the hill and is about to coast down. "Percy," all in velvet garments, is standing to one side. The following conversation ensues:

> *Mickey:* An't yuh going to slide downhill, Percy?
> *Percy:* Why, I can hardly perceive how the brief exhilaration of the precipitous descent can compensate for the indubitably arduous labor of attaining the exalted altitude requisite for the successful inception of each consecutive flight!

Adaptation to the general speech situation suggests the desirability of using the first and second persons. The speaker, unlike the writer, need not shun "I" and "you," because these are essentially communicative words.

> "I love and honor the English troops. I know their virtue and their valor. I know they can achieve anything except impossibilities; and I know that the conquest of English America is an impossibility. You cannot, I venture to say it, you cannot conquer America."—William Pitt, Earl of Chatham.

> "I call you, young man, to a Christian life, not simply because it is the way of duty, but because it is the only way in which you can find your own selves."—Henry Ward Beecher.

Sentences—*Clarity.*—Clarity in sentences is best attained by regular construction and brevity. The declarative sentence in regular order, subject, verb, object, is easiest to understand. Intelligibility is further aided by short sentences. These have a "driving power" which helps give the speech forcefulness. We do not mean to say that the speaker should cultivate artificially short sentences, nor that all sentences should be short and in regular order. This would produce monotony and choppiness of rhythm. Generally, however, when the speaker

complicates his sentences by the use of too many adjectives, adverbs, modifying and parenthetical clauses, he loses the quality of clearness. The extemporaneous speaker is liable to fall into this bad habit unless he schools himself to a simple directness of expression.

Contrast the following selections to see how much more vigorous and clear are the short, direct sentences and clauses:

> "I remember that the noble Lord on the floor—not in a former speech, to be sure (it would be disorderly to refer to it—I suppose I read it somewhere) —but the noble Lord was pleased to say that he did not conceive how it could enter into the head of man to impose such taxes as those of 1767 (I mean those taxes which he voted for imposing and voted for repealing) as being taxes contrary to all the principles of commerce, laid on British manufactures." [1]—Edmund Burke.
>
> "You cannot subdue America by your present measures. You cannot subdue her by your present, or by any measures. What, then, can you do? You cannot conquer; you cannot gain; but you can address; you can lull the fears and anxieties of the moment into an ignorance of the danger that should produce them. But, my lords, the time demands the language of truth."—William Pitt, Earl of Chatham.

Vividness.—Vividness, accompanied by change, is secured by variation of sentence structure and length. Variations in length are necessary to avoid monotony of rhythm. Short sentences, used to excess, make for choppiness and jerkiness. Long sentences, used too consistently, likewise produce monotony.

Variation in sentence structure involves the use of different sentence types, such as the loose, periodic, and

[1] Quoted by W. M. Parrish, article cited above.

balanced sentences, the question, and the command. It also involves parallel construction, antithesis, and balanced phrases.

The loose sentence is natural and communicative because of its informality:

> "The title of this lecture originated away back in 1869. I was going down the Tigris River, and we had hired a guide from Bagdad to show us down to the Arabian gulf."—Russell Conwell.

The periodic sentence is so constructed that its meaning is not revealed until the end. Thus it involves a certain quality of suspense.

> "The love we bear for that race, you cannot measure nor comprehend."—Henry W. Grady.

> "Since not even severe experience can make them feel, nor the imminent ruin of their country awaken them from their stupefaction, the guardian care of Parliament must interpose."—William Pitt, Earl of Chatham.

Interrogation has great power to arouse interest and add to vividness. As Professor Parrish points out,[1] "generally the speaker's questions are not mere speculations. They either demand or suggest an answer which the hearer is to supply." He quotes this passage from Chatham:

> "Will this increase your number of seamen? or will it make those you have more willing to serve you? Can you expect that any man will breed his child up to be a slave? Can you expect that seamen will venture their lives or their limbs for a country that has made them slaves?"

[1] W. M. Parrish, article cited above.

"Often," adds Professor Parrish, "the speaker supplies the hearer's answer, using a form of colloquy." Among other passages, he quotes this one from Charles James Fox:

> "But, sir, the High Bailiff was threatened—and how? Was it by threats of assaulting him? No. Was it by holding up the fear of danger to him by mobs or riots? No."

The imperative sentence, if used sparingly, has a similar effect in securing attention:

> "Compare the two. This I offer to give you is plain and simple. The other, full of perplexed and intricate mazes."—Burke, *Conciliation Speech.*

Contrast, or antithesis, is illustrated by the remainder of the passage from Burke which we have just quoted:

> "This is mild; that harsh. This is found by experience effectual for its purposes; the other is a new project. This is universal; the other, calculated for certain colonies only. This is immediate in its conciliatory operation; the other remote, contingent, full of hazard."

Parallel construction of sentences and phrases, that is, the repetition of the same rhythmic pattern, is well illustrated by Bryan's famous passage on Immortality in his lecture, *The Prince of Peace:*

> "If the Father deigns to touch with divine power the cold and pulseless heart of the buried acorn, and to make it burst forth from its prison walls, will He leave neglected in the earth the soul of man, made in the image of his Creator? If He stoops to give to the rosebush, whose withered blossoms float upon the autumn breeze, the sweet assurance of another

springtime, will He refuse the words of hope to the sons of men when the frosts of winter come? If matter, mute and inanimate, though changed by the forces of nature into a multitude of forms, can never die, will the imperial spirit of man suffer annihilation when it has paid a brief visit like a royal guest to this tenement of clay?"

Discussion of these variations of sentence structure should not lead the speaker to believe that they are desirable for themselves alone. They are desirable only as aids to variety and vividness. They must be appropriate, considering speaker, audience, and subject.

Unity, Coherence, Emphasis.—You have learned in your courses in written composition that good writing possesses the qualities of unity, coherence, and emphasis. If you will recall what has been written in this and preceding chapters, you will realize that these qualities have been taken into account.

Unity, that is, singleness of subject matter and purpose, will be present if the specific purpose is well chosen, if the main ideas relate directly to it, and if the speech details relate clearly to the main ideas which they support.

Coherence, that is, clear and orderly arrangement, is likewise attained if the parts of the speech are properly arranged, and if there is a clear relation between the main ideas and the specific purpose.

Emphasis is attained by vividness, position, and space. Vividness has been dealt with in the chapters on elements of interestingness and special speech devices. It has also been pointed out that emphasis by position consists in placing the more important ideas of a speech first or last. Emphasis by space consists simply of giving more time to those ideas upon which you wish to lay stress.

Improving One's Style.—We have already expressed the view that the best way to develop good oral style is to apply conscientiously the elements of interestingness. Too great an effort to develop style for its own sake is liable to produce affectation.

Use of the dictionary, and observation of the language of cultivated people, are means of improving one's diction.

In the dictionary, synonyms may be found for words which are frequently used. It is a good exercise, in preparing every speech, to look up synonyms for from five to ten words. When a speech is written out to be memorized, a few words on every page should be supplanted by synonyms of greater accuracy or greater vividness.

Books of synonyms are also useful to the writer and speaker. These may be used like the dictionaries, Among the better books of this kind are:

Roget: *Thesaurus of English Words and Phrases*
Crabb: *English Synonyms*
March. *Thesaurus Dictionary of the English Language*
Smith: *Synonyms Discriminated*
Allen: *Synonyms and Antonyms*
Fernald: *English Synonyms, Antonyms, and Prepositions*

Reading is an important aid to development of style. You should read the speeches of masters of public address, ancient and modern. Critical analysis of their style and methods will prove helpful. Most well-developed departments of public speaking offer a course in the study of great speakers. Among the collections of speeches which are worth reading are *Modern Eloquence,* Brewer's *Great Orations,* O'Neill's *Models of Speech Composition,* O'Neill's *Modern Short Speeches,* and Lindgren's *Modern Speeches.* The last three are

good one-volume collections, and are relatively inexpensive. In addition to these and other anthologies, most college and city libraries possess collected speeches of the various orators of importance. These may be read with profit.

Reading, however, should not be limited to the literature of public address, wide and varied as it is. The pursuit of courses in literature, and the appreciative reading of great essays, plays, and novels are of fundamental benefit to style. They give the speaker a broad cultural background.

Writing is also an aid to style. While the extempore method should ordinarily be used in the actual preparation of speeches, there is no doubt that careful writing and revision tends to develop better expression. Writing, again, should not be confined to speech composition, but should be practiced in all of the fields offered by good departments of English.

Speaking is, needless to say, invaluable. By actually "doing the thing," the speaker will develop an oral style which is communicative and effective, provided he follows the general principles which have been laid down in this and earlier chapters.

Wide human contacts and experience, along with systematic practice, are necessary to develop full maturity of style. Most great speakers have gone through several periods of evolution before their style came to its full power.

Conclusion.—There is a saying that "the style is the man." The speaker's habits of thought, emotional characteristics, his ideals and his tastes are infallibly reflected in his mode of expression. The way to better style lies through the correction and improvement of these things. It goes deeper than the mere learning of technical devices. The broadest cultural training, then, and the broadest experience, produce the best style. Full

knowledge, sincerity of purpose, a proper regard for one's audience, and constant practice are required. The development of felicitous expression is a matter, not for one course nor for one year, but for a lifetime. What one may do in an elementary course in speaking is to make a good beginning.

QUESTIONS

1. Name and define the three most important qualities of oral style.
2. Explain why these qualities are somewhat more important in speech than in writing.
3. What is meant by "the exuberant rhetoric of the Ciceronian tradition"?
4. Does simplicity imply lack of eloquence? Discuss.
5. What produces vividness in words? Illustrate.
6. Discuss adaptation of words to the audience.
7. Discuss adaptation of words to the subject.
8. Discuss adaptation of words to the speaker.
9. What of the use of the first and second persons?
10. How is clarity in sentences attained?
11. By what means is vividness in sentence structure attained?
12. Define: loose sentence, periodic sentence, rhetorical question, antithesis, parallel construction.
13. What of unity, coherence and emphasis in the speech? How have these been taken into account in former chapters?
14. How does reading help one to develop good style? What should one read?
15. Discuss the value of writing as an aid to oral style.
16. What is implied by the statement, "The style is the man," in regard to the development of style?

CHAPTER XVI

Subjects, Material, Outlining

Eloquence is a painting of thoughts.—Pascal.

I. Selecting Subjects

The Importance of the Subject.—Just as much thought should be given to the selection of a speech subject as is devoted to composition and delivery. Students sometimes feel that time spent in selecting a subject is wasted; that they can do equally well no matter what their topic. Experience, however, will show that the selection of a topic which is worth while and interesting is a great aid in the making of a successful speech.

We shall consider briefly the sources of topics, the necessity of choosing topics interesting to you, the necessity of choosing topics interesting to the audience, and the necessity of choosing topics in which you are capable of interesting the audience.

Sources of Subjects.—Broadly speaking, there are two sources from which you may draw speech subjects. They are your direct and indirect experiences. Direct experiences are those which have been a part of your own life. They are the events with which you have come into contact, and of which you have been a part. The affairs of your family and community, your personal affairs in school and out of it, and the like, are direct experiences. Indirect experiences are those events and facts with which you have come into contact at

second hand, through reading, discussion with others, and courses in high school and college.

Subjects from Direct Experience.—These present a problem which is ordinarily easier of solution than subjects taken from indirect experience. The average person is more sure of himself when he is talking about facts with which he has personal acquaintance. Direct experiences are more vivid than indirect ones. For instance, if one is to speak about municipal ownership and operation of street railways, he will be in a better position to discuss the subject if he has lived in a city where this system is used. He is speaking out of first-hand knowledge. If one has worked in a brick manufacturing plant he will find it easier to prepare a speech on "How bricks are made" than if he has had to depend upon reading and discussion for his material. If one has visited an aluminum cooking utensil factory he will have far less difficulty in explaining how aluminum utensils are made than if he has had to depend upon indirect experience.

Topics from direct experience should be chosen with a view to their importance. There is no great virtue in the fact that the topic is one known personally to the speaker, unless it is in itself worth while. Triviality should be avoided in making the choice of subjects.

Subject from Indirect Experience.—More reading and investigation are necessary for the preparation of speeches on topics of indirect experience than for those of which the speaker has personal knowledge. However, there are many subjects of state, national, and international importance which furnish good topics for speeches, yet which do not come within the immediate experience of the average student. Many of the subjects used in debates are of this type. If you are debating the question, "Resolved, that the governmental policies of Mussolini should be approved," you would find it necessary to take all of your material from indirect ex-

perience. Topics such as this are somewhat more difficult than those near at hand, but their investigation is in itself educational.

Wherever possible, the student should attempt to bring a subject, originally based upon indirect experience, within his direct experience. If you live in Chicago, for instance, you could easily become acquainted at first hand with the problem of Chicago's diversion of water from the Great Lakes. If you are to make a speech on the water supply of your city, it is a simple matter to visit the pumping station and purification plant and to observe the methods used there. Many subjects lend themselves to similar treatment.

Other Courses Furnish Subjects.—In casting about for suitable speech topics, do not neglect your other college courses. History, for instance, should suggest a great many good subjects upon which you could speak. Economics, sociology, and political science courses are full of good suggestions for speeches upon current problems. Such courses as chemistry and physics furnish both direct and indirect experiences which may serve as the basis for classroom talks.

The Speaker's Interest.—It is important that the speaker choose a subject which is interesting to him. It must possess, for him, the elements of interestingness. Otherwise he will be unable to arouse sufficient enthusiasm to make a good speech upon it. The subject must be vital to him, affecting one or more of his real interests. It must be striking to him, full of variety, and familiar to him through direct or indirect experience. It must, in short, be a subject upon which he possesses definite ideas or convictions, and a subject in the real importance of which he believes.

The Audience's Interest.—The interests of the audience must also be considered in selecting a topic. What seems important to the speaker may not arouse the

interest of the hearer. Therefore, the subject must be considered in relation to the vital interests of the hearers. It must be possible to use all of the elements of interestingness. If, upon analysis, the speaker finds that the subject under consideration cannot be made interesting to the specific audience which he is to face, he should cast about for another topic.

The time and occasion of the speech will also affect the choice of a topic. What is interesting at one time may be dull and uninteresting at another. If your city has just installed a water purification system which is working perfectly, it would be next to impossible to interest people in a speech favoring the adoption of a new system, whereas if the water plant is not working well, a speech of this kind would be of great interest. A partisan political speech may arouse great interest during a campaign, but after the election it would be out of place. These are obvious examples. Time and occasion must be considered carefully in choosing a topic.

The Speaker's Ability to Interest.—Assuming that the topic has been chosen properly, the speaker's ability to interest the audience depends upon two things: his possession of sufficient interesting information about the subject, and his application of the principles of composition and delivery. Lack of sufficient information is one of the greatest hindrances. Many young speakers fail because they have collected just enough material for the required length of the speech. On the contrary, one should have, for a five-minute speech, at least five times as much material as can be used. Then the most interesting facts and ideas may be selected.

Mastery of the subject is, then, a prerequisite to successful speaking. Poverty of ideas is sure to lead to failure. One method which has been used successfully by many students to acquire mastery of material, is the selection of one general subject for a series of speeches.

In each speech, some part of the general subject may be discussed. By using this method, students concentrate their search for material on one subject, and become increasingly well informed upon it. This leads to better speeches.

The speaker must not only be master of his subject, but if he is to achieve complete success, the audience must realize that he *is* in command of the facts. A person known to be an expert on his particular subject always gets a better hearing than one who is not so regarded. The student speaker faces a handicap in this respect, but he may overcome it, in part, by demonstrating to the audience that he has studied his subject with care.

The foregoing discussion indicates that the student should choose his own subject, rather than have one assigned to him. The instructor may assist him, however, by indicating which one of several suggested topics would be the best, and by emphasizing the fact that the subject must meet the requirements here discussed.

In the appendix, we have printed a list of subjects used for the various types of speeches by our students in the University of Illinois. This list may be of assistance to you in determining what topics to discuss.

II. Gathering Material

Sources of Material.—Speech material may be drawn both from direct and indirect experience. The sources of material may be classified as follows: *personal knowledge and observation, discussion and correspondence, and reading.* Speeches vary with respect to the amount of material which may be drawn from each of these sources. The careful student will make use of all of them.

Personal Knowledge and Observation.—"Think yourself empty" is advice often given in regard to the

collection of speech material. In other words, the student should first of all find out what he already knows about his subject. This material, based upon direct and indirect experience, is of the greatest value. It will probably be presented with greater ease and confidence than that which is gathered from other sources.

You should question yourself about the topic: "What direct experience have I had concerning this topic? What experience or knowledge have I of subjects which relate to this topic? How does it affect me? How does it affect the interests of the audience? What have I learned in my college courses which bears on this topic?" These and similar questions will bring to your mind the knowledge which you have acquired which will be of value. They will suggest possible lines of investigation.

Observation, either before or after the selection of the subject, should not be neglected. As stated in the foregoing section of this chapter, a visit to a manufacturing plant will give you a much clearer notion of the processes used in making a given article than a considerable amount of reading could do. The subject will be more vivid to you, and consequently you will be in a position to make it more vivid to the audience.

Discussion and Correspondence.—Discussion is a valuable method of gathering material. Discuss your subject with your friends and with the members of your family. You will get new ideas, and your own ideas will become clearer because you have expressed them. You may also discuss your subject with experts in the field. An interview on taxation, for instance, with the professor who gives courses in that subject, will assist you materially. Before seeking such an interview, you should have given some thought to your subject, and have questions formulated which you may ask. In this way you will get much valuable information, as well as suggestions for reading. Similarly, you may write to

experts on your subject. Your letters should state precisely what information is desired.

Reading—Use of the Library.—Upon almost all subjects, a great mass of material is available in books, magazines, and printed reports. To locate the material dealing with your subject, you must be able to use the library efficiently. This demands an acquaintance with the various library guides and indices.

Guides and Indices.—The more important of these are the card catalogue of the library, *Poole's Index, The Reader's Guide,* the *Public Affairs Information Service,* and the *Industrial Arts Index.*

The card catalogue contains at least one card for each book in the library. These cards are alphabetically arranged in the files. Most libraries have two cards for each book. When they have two cards, the book will be classified under both the author's name and the title of the book. If you know the author of a book on your subject, you can find out whether your library has that book by looking up the author's name and under his name the title of the book. If you do not know an author in the field, look under the subject or title. These cards usually give the author's name, the date of his birth and, if dead, the date of his death, the number of pages in the book, the chapter headings and the date of publication. The cards also have usually in the upper left-hand corner, a call number. This number must be placed on a call slip with the author's name and the title. The call number indicates to the librarian the exact position of the book on the shelves.

Poole's Index is a guide to periodical literature down to 1906. *The Reader's Guide* is a guide to periodical literature from 1900 to the present. Whenever you think that material may be found in periodicals, consult these guides. Look either under the subject or the name of

the author. The guides give you the exact source of the material; they give the name of the magazine, the volume and the page. These two guides report general periodicals almost entirely.

At the end of each section in the guides and in the card catalogue a number of cross references are usually given. These refer you to material on related subjects.

The Public Affairs Information Service deals almost exclusively with special periodicals, with reports and bulletins issued by local, state and national governments, reports of business firms and special associations and books on special subjects. This is an especially valuable service. It covers a great field, almost untouched by *The Reader's Guide* and *Poole's Index.* In general, the sources of information covered are more authoritative than those covered by the others. For that reason the information found through the *Public Affairs Information Service* is, in general, more reliable and more dependable.

Reference Books.—*General Encyclopœdias.*—The encyclopœdias contain a tremendous amount of information covering practically all fields of knowledge. They cover history, biography, science and government. The more important general encyclopedias are:

Encyclopœdia Britannica
Encyclopœdia Americana
Nelson's Loose Leaf Encyclopœdia

The Britannica is an English publication; the others are American.

Nelson's Loose Leaf Encyclopœdia is kept up to date by renewal pages which are issued to subscribers every six months, and can be conveniently inserted in their proper places in the volumes. In any encyclopœdia, if you do not find a subject treated in its alphabetical place among the separate articles, look in the general index.

Special Encyclopœdias.—Besides the general encyclopedias there are similar compilations in special fields. These are called cyclopedias. Some of the chief ones are:

The Cyclopedia of American Government
Bliss, Cyclopedia of Social Reform
Monroe, Cyclopedia of Education

These are very valuable sources of material on subjects covered by them.

Atlases.—Every library has one or more atlases. These are very useful in locating cities, rivers, states, countries, etc. Much definite information can be obtained here.

Yearbooks.—The principal yearbooks are the following:

The American Yearbook
The New International Yearbook
The Americana Yearbook
The Statesmen's Yearbook
The Statistical Abstract of the United States
The Agricultural Yearbook

The Statesmen's Yearbook is an English publication containing statistical and governmental information dealing with all of the important countries of the world.

The American Yearbook deals with affairs of current history and government, economic conditions, social conditions, foreign affairs, industries, etc.

The Statistical Abstract is now published by the Bureau of Foreign and Domestic Commerce. It contains a great variety of statistical information on the United States and its governmental affairs. It is an exceedingly reliable source of material.

The Agricultural Yearbook is published by the United States Department of Agriculture. It contains infor-

mation on agricultural affairs. It is also regarded as very reliable.

Dictionaries.—The student should consult the dictionary for the meaning of ambiguous words. Be careful to convey just the right shade of meaning. Use the word best fitted to carry your meaning. Use of the dictionary will help to increase your vocabulary and will therefore assist in accomplishing your purpose. It is important to get into the habit of consulting the dictionary to find out not only the meaning of a word, or its pronunciation, but also its synonyms—that is, the other words in the language which have nearly the same meaning, and the use of which enables you to avoid awkward repetition.

Biographical Material.—You will find many biographies of prominent men and women in the encyclopœdias. You also find this material listed in the card catalogue under the person's name. Some biographical material may also be found in periodicals. Besides these sources, two others are important. These are:

Who's Who
Who's Who in America

Who's Who is an English publication giving short biographies of prominent living English men and women. *Who's Who in America* is an American publication and does the same thing for Americans.

Standard Literature.—This is reached through the card catalogue. It includes textbooks in special fields and a great mass of other books. The bulk of the books, exclusive of reference books and periodicals, is classed as standard literature.

Current Literature.—This is reached through *Poole's Index*, *The Reader's Guide*, the *Industrial Arts Index* and the *Public Affairs Information Service*. It includes general and special periodicals. The general periodicals

cover subjects of general interest. Some of the leading general periodicals are the following:

World's Work
Review of Reviews
Harpers
Independent
Outlook
Literary Digest
Time

The special periodicals are somewhat similar to the special encyclopœdias. They cover one field only. Some of the more important are:

Survey
Annals of the American Academy of Political and Social Science
American Economic Review
American Historical Journal
American Political Science Quarterly
The National Geographic
The Scientific Monthly
The Congressional Digest

Special Publications.—*Associations and Corporations.*—The best way to reach these publications is through the *Public Affairs Information Service* and the *Industrial Arts Index.* There are all kinds of special organizations that publish information of a special character. A partial list of these follows:

American Banker's Association
American Bar Association
American Civic Association
American Constitutional Association
Anti-Saloon League
American Drug Manufacturer's Association
American Electric Railway Association

American Geographic Society
American National Red Cross
Associated Advertising Clubs of the World
International Law Association
American Federation of Labor
World Peace Foundation

These are just a few examples. Hundreds more may be found by reference to the *Public Affairs Information Service* and the *Industrial Arts Index.* Material from any of these special associations may usually be obtained by writing directly to them.

Besides these associations, numbers of corporations issue reports and bulletins. The following are examples:

The American Telephone and Telegraph Company
The Firestone Tire and Rubber Company
The National Bank of New York
The Federal Reserve System

Government Reports and Documents.—There are three separate kinds of government reports: local, state and national. Many cities issue special bulletins and reports dealing with various civic activities such as the waterworks, the light plant, education, etc.

The States also issue many bulletins and reports. Some of those issued by Ohio may be regarded as typical of those issued by most of the States.

The Ohio House Journal
The Ohio Senate Journal
Executive Documents
Auditor of State Report
State Board of Health
Department of Public Welfare
Governor's Messages
Ohio Statistics
Report of the State Treasurer

These may be obtained from the department issuing them.

By far the most important government documents and reports are those issued by the Federal Government. These may be divided into Congressional and Executive.

The Congressional reports include the *Congressional Record* and *Committee Hearings*. The *Congressional Record* is a record of everything that takes place on the floor of both houses of Congress. The *Committee Hearings* are the records of the hearings held by the committees of each house on the bills before it. The hearings give a lot of information on special bills. These usually cover all phases of the bill and are valuable sources of material.

The most important of the documents issued by the Federal Government are those issued by the Executive Departments. These are regarded as authoritative, reliable sources of material. Some of the more important reports and bulletins are those issued by:

The Bureau of Education
Department of Agriculture
Bureau of Labor Statistics
Bureau of the Census
Bureau of Foreign and Domestic Commerce
The Treasury Department
Director of the Mint
Children's Bureau
Bureau of Health
The State Department

Practically every department or bureau issues its own report, and often bulletins as well. These may often be obtained by writing directly to the department or bureau concerned. Sometimes they may be obtained by writing directly to your Congressman. If they cannot be obtained from these sources they must be purchased

directly from the Superintendent of Documents, Washington, D. C.

Special Sources of Debate Material.—All of the sources of material discussed in this section will be very useful in preparing debates. In addition to these a number of publications of the H. W. Wilson Company, 973 University Avenue, New York, N. Y., are very valuable. One series of books is called the *Reference Shelf.* Each book in this series contains briefs, references and leading articles for and against one of the questions of the day, such as child labor, prohibition, etc. Another is called *The Debaters' Handbook Series.* There are now about forty books in this series. Each contains selected articles on one of the leading questions of the day, with references and often briefs. Another series is called the *University Debaters' Annual.* One volume is issued each year, containing reports of several of the leading intercollegiate debates of the year, with briefs and references.

Almost every public question is discussed somewhere in these publications. Any of these books may be obtained by writing to the H. W. Wilson Company.

Recording Material.—*Memory.*—For some very short speeches of two or three minutes in length, you may be safe in depending on your memory for the information you have found. In the great majority of cases, however, you will find that it is next to impossible to memorize each fact as you find it. If you depend on memory you are apt to forget some important fact or misstate it, when you come to the presentation of the speech. It is best to adopt some systematic way of recording your material.

Notebooks.—There are two general kinds of notebooks, the bound and the loose leaf. The loose leaf notebook has certain advantages over the other type. If you record your material in a bound notebook you will

find it difficult to arrange your material properly. You will probably find that you have recorded material, early in your search, which properly belongs at the end of the speech, and vice versa. You cannot, with a bound notebook, take out a page and reinsert it where it belongs. With a loose leaf notebook you can rearrange your material to secure the desired order. This will save you time and energy.

Clippings.—Clipping information from newspapers and magazines received in your home is a useful method of recording material. It should be noted that this is a method which can be used on the publications received in your home, only. Information obtained from your college or community libraries must be recorded by another method. Every library has the problem of the "clipping hound" who mutilates newspapers and magazines, without regard for the rights of others. Persons who record information obtained from libraries in this way not only interfere with the rights of others but lay themselves open to prosecution.

Cards.—This is the most acceptable method for recording material. Use small cards of uniform size. Cards 3 ″ x 5 ″ or 4 ″ x 6 ″ are the most convenient. Put only one fact or idea on each card. Place the subject at the top of the card, and the name of the author and the exact source at the bottom. When you use cards in this way it is very easy to arrange your material. You can divide the cards into several groups. In one group you can place those cards you want to use in the introduction, in another group those belonging in the main part of the speech or discussion, and in the third group those belonging to the conclusion. You can then take these groups and further divide them. This is especially true of the discussion group. Here you would divide the cards into groups under each subordinate thought. The recording

of material on cards will assist you greatly in the proper arrangement of your material.

An Example of Reference Work.—In order to illustrate the great variety of material to be found by the proper use of the library, the writer took one subject and traced it through the card catalogue, the periodical indices and the encyclopœdias. All of these references were obtained in the University of Illinois Library. All of the references in the card catalogue and in the encyclopœdias are noted, while only those from 1920 to 1927 were taken from the various periodical indices.

The subject used was *Correspondence Schools.* The list of references follows:

The Card Catalogue—

A correspondence school in municipal accounting and reporting
Correspondence School of Mines, Scranton, Pa.
Indiana University—Extension Division
  High school courses by correspondence
  University courses by correspondence
International correspondence schools
The I. C. S. system of instruction by mail and results achieved
Iowa University—Extension Division correspondence courses
Klein, Arthur Jay
  The administration of correspondence study departments of universities and colleges, U. S. Bureau of Education
  Correspondence study in universities and colleges, U. S. Bureau of Education
Noffsinger, John Samuel
  Correspondence schools, Lyceums, Chautauquas
Odell, Joseph Henry

The new era in education. A study in the psychology of correspondence methods of instruction

Texas University—Department of Extension—Division of correspondence instruction

Announcement of correspondence and group study courses in the Division of correspondence and instruction

Zeigel, William Henry

The relation of extra mural study to residence enrollment and scholastic standing

Encyclopædias—

Americana—Articles under:

Correspondence schools

Home education

University Extension

Education supplemental

New International—Articles under:

Correspondence schools

Nelson's Loose Leaf—Articles under:

Correspondence courses

Correspondence schools

University courses

Organization and administration

In addition to these articles Nelson's also gives the following citations:

Bulletins 10 and 56 of the U. S. Bureau of Education

Hill's, *Introduction to Vocational Education*

Bernard's, *Education by Correspondence*

Brainerd's, *The Personal Element in Correspondence Study*

Periodicals—

Industrial Arts Index—

Further information on correspondence schools (1927)

Teaching business by mail (1927)

Trade commission to regulate correspondence schools (1927)
A. A. E. to fight engineer factories (1927)
Correspondence schools to improve practices (1927)
Selling knowledge by mail (1926)
Extension and correspondence schools (1923)

Public Affairs Information Service—

Commercial Correspondence Schools (1920)
The university in overalls
University extension movement (1919)
Library of Congress, list of references on correspondence schools (1919)
Massachusetts Department of Education—Courses offered for correspondence and class instruction
Correspondence instruction in industry (1923)
Educational extension (1923)
University extension:—A survey of fifty years (1873-1923)

The Reader's Guide—

Federal trade commission and correspondence schools (1927)
Isolated children receive instruction by correspondence (1927)
Real estate education (1927)
College by correspondence (1927)
Successful governmental experiment in correspondence instruction (1927)
Vital statistics training through correspondence courses (1926)
Long distance pirates (1923)
Make your home your college (1923)
Personal element in correspondence study (1923)
Problem of vocational guidance in correspondence schools (1922)
Twenty years of sociology by correspondence (1923)
Education by correspondence (1920)

Co-operation between a correspondence school and a public high school (1926)
Correspondence courses for convicts (1925)
Correspondence school memories (1926)
How Benton Harbor is extending its high school curriculum on the vocational side (1925)
Popular education through correspondence for children in sparsely settled and inaccessible regions (1925)

III. Preparing Outlines

Reasons for Making Outlines.—A well-prepared outline serves the speaker as the framework of his speech. He notes down the main ideas and the details by which he plans to develop them, and by reference to this brief outline he is enabled to refresh his memory. By making an outline, he is enabled also to determine the most effective order of ideas and of details. He may also plan the use of elements of interestingness, such as the vital, familiar and concrete, and make note of this at appropriate points. The outline is a skeletonized speech. It serves as the basis of preparation. It is as necessary to the speaker as blueprints are to the engineer.

Kinds of Outlines.—Outlines are of many kinds. The simplest outline is simply a notation of the topics which the speaker intends to discuss, thus:

1. The need of better pavements.
2. Commercial advantages of better pavements.
3. How our city may finance better pavements.

An outline of this kind might be all that an experienced speaker, well informed on his topic, would need. However, it is obviously inadequate as a plan for the speech of a student who is attempting to apply the

principles of composition developed in the foregoing chapters.

A slightly expanded form of the topical outline might include notations covering the introduction and conclusion, with further notations under each main idea indicating what facts or details are to be used.

The sentence outline, in which all of the statements are written out in complete form, possesses many advantages over the topical form. The speaker will have his ideas better in mind if he writes out each of them in the form of a brief sentence, thus:

I. Our city needs better pavements, for
   A. Main Street is almost impassable.
   B. Chestnut Street, an important thoroughfare, is unpaved.
   C. Roosevelt Avenue has no paving.

If a complete outline is written out in this manner, including an introduction and conclusion, the speaker's ideas will be expressed clearly.

We recommend the use of full-sentence outlines, in which marginal notations are made indicating the intended use of elements of interestingness and similar speech devices. For the beginning student, who is attempting to apply in detail the suggestions which we have made regarding speech composition, this kind of an outline has shown itself most efficient.

Directions for Outlining.—The following directions are for making a complete outline of the kind desired:

1. Use 8½ x 11 paper, writing only on one side. Use wide margins, indenting each subordinate point at least ½ inch.
2. The standard speech outline consists of four parts: the Heading, Introduction, Discussion, and Conclusion.

3. THE HEADING INCLUDES:
   a. (In upper right-hand corner of paper)
      (1) Student's name.
      (2) Section number.
      (3) Instructor's name.
   b. (In center of first lines of page)
      (1) Title of Speech.
      (2) Speech Type (Informative, Persuasive, or Entertaining).
      (3) The Specific Purpose.
4. THE INTRODUCTION CONSISTS OF AT LEAST TWO DIVISIONS, AS FOLLOWS:
   a. The Approach. (Material designed to arouse the interest of the audience in the subject, by the use of definite elements of interestingness, such as the vital.)
   b. Partition. (This may include the Specific Purpose, together with the main ideas of the speech or the main points to be taken up, at the speaker's option.)
   c. Form: The word "Introduction" should be written in the middle of the line, and underlined. Each of the main divisions of the Introduction should be indicated by a Roman numeral symbol, I, II, III, etc. Subdivisions should be indicated by capital letters, and divisions of these by Arabic numerals.
5. THE DISCUSSION INCLUDES:
   a. The Central Idea, if one is used. (No symbol.)
   b. The Main Ideas, each indicated by a Roman numeral, and each outlined in detail.
   c. The outlined development of each Main Idea:
      (1) This must be carried out in sufficient detail to indicate briefly the Illustrations, Examples, Statistics, and Testimony which the speaker plans to use.

(2) The system of symbols and indentations for the outlining of each Main Idea is as follows:

I. (Main Idea stated in full sentence).
A. (Division of Main Idea; sentence form).
1. ————————.
2. ————————. (All subordinate
a. ————————. points should be
b. ————————. written in brief
1. ————————. sentence form.)
2. ————————.
B. (Division of Main Idea; sentence form).
.....Etc.

d. Form: The word "DISCUSSION" should be written in the middle of the line, and underlined at the beginning of this part of the outline. Observe proper symbols and indentations.

6. THE CONCLUSION INCLUDES:
a. Restatement of the Central Idea, if one was used.
b. Restatement of the Main Ideas.
c. (Optional) Brief summary of the appeal part of the conclusion.
d. Form: Standard symbols, using Roman numerals for the Main Ideas. The word "CONCLUSION" should appear at the beginning of this part of the outline.

7. CERTAIN MARGINAL NOTATIONS ARE REQUIRED, AS FOLLOWS:
a. The name, or an abbreviation thereof, of each element of interestingness, in the margin to the left of the material in the outline where the speaker plans to use such element. (In the case of the vital, the particular want appealed to should be specified, as "reputation".)

b. Suggestion or imagery should be noted similarly in the left-hand margin.
c. Other notations prescribed by instructor, such as names of speech details used, etc.

8. SUGGESTED RULES FOR CLASSROOM PROCEDURE:
   a. All outlines must be handed in on time to make the student eligible to deliver the speech.
   b. Instructors will mark outlines "OK," or suggest revisions, or call for entirely new outlines. Corrections or complete revisions must be made before the date set for delivery of the speech.
   c. Revised or rewritten outlines are to be handed in at the beginning of the class meeting by those who are scheduled to speak on that day.
   d. No outlines, notes, or other aids to memory will be permitted during the delivery of speeches.
   e. Instructors will return outlines, with written criticisms, at the close of each meeting. These criticisms will deal with speech content, composition, and delivery. Students should note the criticisms and make an effort to improve their speaking accordingly.
   f. Students should keep a file of their speech outlines and compare the criticisms made on successive speeches, thus determining the extent of their progress.

Authors' note: The rules suggested in Section 8 have been used for several years in our classes. We find that they make for efficiency in preparation of speeches and in the conduct of the class, and that students generally recognize their fairness. The use of the outlines for criticism is a help to those students who are making a real effort to improve their speaking. We print these

rules here with the thought that they may prove helpful to others.

QUESTIONS

1. Discuss the selection of subjects from direct experience.
2. Discuss the selection of subjects from indirect experience.
3. How may your other courses be of assistance in selecting subjects?
4. Discuss the importance of the speaker's interest in the subject.
5. Why must the audience be considered in selecting the subject?
6. What enables the speaker to interest his audience in his subject?
7. Name the general sources of speech material.
8. Explain the value of personal knowledge and observation.
9. Discuss interviews and correspondence as means of gathering material.
10. Name the important library guides and indices.
11. Explain the use of the library card catalogue.
12. Explain the use of *Poole's Index* and *The Reader's Guide*.
13. What fields does the *Public Affairs Information Service* cover?
14. Name some of the leading encyclopœdias.
15. Name some of the leading yearbooks.
16. Where may biographical material be found?
17. What is standard literature? How may it be reached?
18. What is current literature? How may it be reached?
19. Name some of the special publications of associations and corporations. How may they be reached?
20. Name some of the important state and national documents. How may they be secured?
21. Name some special sources of debate material.
22. Explain the methods of recording material.
23. What is the need of outlining speeches?
24. Name some of the common types of outlines.
25. Summarize the directions given in this chapter for making outlines.

CHAPTER XVII

Preparing Speeches for Delivery

On the day of the dinner of the Oystermongers Company, what a noble speech I thought of in the cab!
—Thackeray.

Methods Available.—A speech may be delivered *impromptu,* that is, without previous preparation; *extempore,* that is, with preparation beforehand of ideas and facts; *memorized,* written out and learned word for word; or by *reading from manuscript.* The impromptu speech is sometimes called for, and speakers should have some training in talking without previous preparation. Reading from manuscript is hardly ever justified except in the case of a high official making an important pronouncement, where effective delivery is not essential. For the average speaker under ordinary conditions, the choice lies between the extempore and memorized methods. It is possible, finally, to use a combination of these two methods, extemporizing for the most part but memorizing certain important sentences or passages. Modern practice indicates that the extempore method is best suited for most speech situations.

The Extempore Method—*Definition.*—The term *extempore* refers to a speech planned in advance, with a well-worked out specific purpose, properly chosen main ideas and adequate speech details. Usually a good outline has been prepared. The exact words of the speaker, however, are not fixed. He chooses the diction which appeals to him as most effective at the moment of utter-

ance. He has learned his speech, not word for word, but by ideas.

Advantages.—The extempore method affords important advantages over the impromptu and memory methods. Some of these advantages are:

1. Complete preparation of ideas and supporting material is provided.
2. Speeches may be learned more quickly and efficiently than by the memory method.
3. The speaker, using this method, is able to condense, expand, omit, and otherwise adapt his planned material to meet the actual speech situation. This can hardly be done if the speech is learned word for word.
4. The extempore method carries over into conversation and business conference, where adaptation of ideas and material to unexpected conditions is of great importance.
5. The extempore method develops fluency in public and private speech, together with the ability to stick to previously selected ideas and facts.

How to Use it.—This method presupposes a carefully prepared speech plan, or outline. With such an outline complete, actual preparation for delivery begins:

1. *Read through the outline,* fixing in your mind the main thoughts of the introduction, the main ideas of the speech and the details by which they are developed, and the main points in the conclusion. Get this framework clearly in mind. Associate with each main heading in the outline the illustrations, examples, testimony and statistics you plan to use to develop it. Transfer a condensed outline to your mind.
2. *Speak through the outline,* taking up each section of the speech and presenting it in whatever

words you find available. When you do this, it is highly desirable that you stand up and deliver the speech orally, not silently. You should strive in your learning process to reproduce as far as possible the conditions of actual speaking. If you fail to do so, you may become confused when you face an actual audience. Again, your delivery will tend to repeat the mannerisms and attitudes you acquire as you practice.

3. *Do not repeat parts* of the speech with which you find difficulty until you have talked through the entire outline. Get through as well as possible, consulting the outline if ideas fail you. Then reread the outline and clear up points upon which you had trouble.
4. *Dispensing with the outline*, talk through the entire speech again. Stand up. Give your speech to imaginary hearers, as directly and animatedly as you would when addressing an actual audience. Always practice the speech as a whole, from beginning to end, not repeating parts as you go along.
5. *Repeat this process* of delivering the speech, consulting the outline after each practice to see what has been left out or misstated, and delivering the speech again. It is a method which will soon result in a command of the ideas which you wish to present.

Repeated extempore practice of this kind will soon put you in readiness to deliver the speech. If the method seems slow and difficult at first, you will find, nevertheless, that repetition makes it easier, until finally the mere writing of an outline and one or two rehearsals will make you ready for delivery.

The most important suggestions to be observed in applying the extempore method are these: (1) always

give your speech aloud, and standing up, as if you were addressing a real audience. Get some one to listen to you, if possible. The habits you form in practice, good or bad, will be hard to break when you come to the actual presentation of the speech. (2) Always learn the speech as a whole and practice it as a whole, not by parts, so that every part may be equally well fixed in mind. (3) Do not confine your practice to one session. If you have three hours to devote to practice, use six half-hour periods, on different days. Begin your speech preparation early enough so that you have at least a week, after completion of your outline, to prepare it for delivery.

Skill in using the extempore method will permit you to adapt and modify your prepared speech to meet situations which arise during delivery. It is quite feasible to practice making such changes during your preparation period. Expand some ideas, and condense or omit others, to "get the hang" of adaptation.

Finally, for the good extempore speaker, cards, notes, and other memory "aids" are more hindrance than help. It is preferable, for effective delivery, not to use any notes. They restrict physical freedom on the platform, and call the attention of the audience to themselves.

Memorizing.—The method of writing a speech in full and committing it to memory offers one advantage. That is precision of expression. Provided the author writes with his audience in mind, and does not let his style become the written, rather than the oral style, we may expect that a speech so prepared will have better diction and smoother sentence structure than an extempore one. This, however, is not always the case, because most people find it difficult to write in the same direct and communicative style in which they speak. That it is possible, however, is shown by the fact that Lincoln wrote out in full his great *Cooper Union Address,* which is a model of good oral style.

As one disadvantage of the memory method, the labor of writing and committing a speech of any length should be mentioned. More important, however, is the danger that when a speech is learned word for word, a "connecting link" between words will snap and the speaker be unable to proceed. More important still is the extreme difficulty of adapting a memorized speech to unforeseen circumstances.

On certain occasions, however, the speaker may deem it best to use the memory method. When he reaches this decision, he should arrange to give considerably more time to the preparation of his speech than would be necessary for the extempore method.

How to Memorize.—It is desirable, first, to follow the method outlined above, and to learn the speech by the extempore method. After this is done, it may be written out, revised and "polished," and committed to memory. You may ask, "Why not write it out in full at first?" The answer is that if this is done, the speech will probably have an "essay style" rather than a good oral style. Preliminary learning, extempore, will lead the speaker to express his ideas in good speech style. Thus he will carry into his writing the speaker-audience attitude. In writing the speech, special attention should be paid to the suggestions on style in Chapter XV.

In memorizing the manuscript, the same general procedure should be followed as when using the extempore method. The speech as a whole should be read over, the main points fixed in mind, and the details associated with them. In practicing, you should always deliver the speech aloud, and as if you were giving it to actual hearers. You should not stop to repeat sections upon which you have become confused, but should speak through the entire composition. Later you should check your errors, and try again. Finally, as little dependence as possible should be put on the exact wording of con-

necting and transitional sentences. The speech should still be learned by ideas, even though those ideas are to be expressed in a set form. If words, merely, are learned, the danger of forgetting is multiplied tenfold.

Numerous mnemonic schemes, such as remembering the location on a typed or printed page of certain passages, or artificial association of ideas, have been suggested, but after all there is only one dependable way of remembering. That is learning the speech by ideas. The moment that the speaker begins to think in terms of pages, words, appropriate actions or vocal changes, he is forgetting ideas, and will probably forget even his words. The best system is to fix ideas in your mind, and relate details to them. Then, should the precise words escape you, you will be able to proceed.

Mixed Methods.—Clearly, extemporizing and memorizing tend to merge. In applying the extempore method, the speaker will inevitably commit, or practically commit, certain important sentences or ideas. Some speakers commit the opening and closing of their speeches, or the "key sentences" of each part, leaving the rest to be extemporized. Again, some learn their addresses extemporaneously, and then write them out in full, without committing. This writing aids them to get their ideas more clearly in mind, and to achieve better expression. You should follow that method, or combination of methods, which you find most serviceable. For most purposes, however, extemporizing seems most efficient.

Impromptu Speaking.—For the truly impromptu speech, no preparation is possible except excellent general training. If you are called upon without warning to address an audience, proceed slowly and calmly. Do not rise suddenly and nervously from your seat and hastily assume a speaking position. Try, as soon as you realize that you are to be called upon, to select one or two main

ideas, of as specific a nature as possible, which fit the subject and situation. Bearing these ideas in mind, discuss them as clearly as possible. In such speeches, reference to what former speakers have said, and to the direct experience of the audience, are especially desirable. Conclude as soon as you have "said your say." Reiteration of the ideas you have presented, or an expression of opinion on the subject, will be possible means of concluding. Even in impromptu speeches, do not apologize for lack of preparation nor for lack of ability as a speaker. The apologetic introduction or conclusion is never desirable.

QUESTIONS

1. Define the extempore method; the memory method.
2. Name some important advantages of the extempore method.
3. Explain the use of the extempore method.
4. What general suggestions may be made concerning the extempore method?
5. Name one advantage of memorizing a speech.
6. In using the memory method, should the speech be written out at first? Why, or why not?
7. What is a good procedure for memorizing?
8. What of various special mnemonic schemes?
9. Describe some of the mixed methods of preparation which may be employed.
10. What should the speaker do when called upon for an impromptu speech?
11. Explain why the extempore method is the best training for the development of effective business and social conversation.

CHAPTER XVIII

Fundamentals of Delivery

It (true eloquence) must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all may aspire after it, but they cannot reach it.—Daniel Webster.

Definition of Delivery.—Thus far, we have dealt with four of the ancient divisions of oratory, namely, invention, disposition, style, and memory. We have traced the process of selecting facts and ideas, of arranging them, of stating them in persuasive form, and of preparing the speech for delivery. The last, but not the least important topic, is that of delivery, or, as the ancients called it, pronuntiatio, or action. We shall find, however, in seeking a good definition of delivery that we shall have to go beyond the ancient viewpoint. Aristotle gave but little space to this phase of speaking, and apparently thought that it consisted of little more than vocal expression. Cicero and Quintilian gave it more space. They deemed it to consist of bodily posture, action, and voice. Their conception, although better than that of Aristotle, is still too narrow to permit us to draw an entirely adequate definition. Neither can we find an adequate definition in the works of the elocutionists of the nineteenth century, for these works consist largely of elaborate mechanical systems of vocal expression and bodily action.

Twentieth-century writers have perceived the super-

ficiality of any external, mechanical treatment of delivery. Winans [1] treats it as a mental process, and stresses the possession by the speaker of a sense of communication, coupled with full realization of the content of words as they are uttered. Woolbert [2] and O'Neill and Weaver [3] approach the problem psychologically as the activity of the whole body devoted to the task of communication. Immel,[4] in his concise and practical handbook, treats it from two angles, that of fundamental qualities, among which he lists sense of communication, animation, sincerity, and friendliness, and that of the formal qualities, under which he lists matters pertaining to the body and voice. It is obvious that these writers deal with delivery in a manner much more thorough and fundamental than that of the elocutionists of the last century. Delivery is obviously something more than the mere manipulation of external movements of the body and management of tones and inflections of the voice.

Let us define delivery, then, as the art of orally communicating to the audience the facts and ideas contained in the speech. This definition is broad enough to include the fundamental qualities insisted upon by Winans and Immel, as well as the ordinary considerations of body and voice. Everything that the speaker does while actually uttering his speech is a part of delivery. His mental attitude—whether he is communicative, whether he thoroughly realizes "the content of his words as he utters them," whether he is sincere and enthusiastic—is a determining factor of effectiveness. His physical condition and action—posture, movements, voice—are likewise important. Thorough mastery of all of these phases is necessary to success.

[1] *Public Speaking,* Century Co.
[2] *Fundamentals of Speech,* Harpers.
[3] *Elements of Speech,* Longmans, Green.
[4] *The Delivery of a Speech,* George Wahr.

Importance of Delivery.—The overemphasis frequently laid upon delivery by teachers of "expression" and "elocution" has admittedly given the subject a bad name among thoughtful people. This arises from the fact that too many such teachers have maintained, or implied by their instruction, that delivery is the one important phase of speech. So general was this, until recently, that even today many school executives and men and women of education and culture sincerely believe that delivery is all that is taught in courses in public speaking. On the contrary, there has been a violent reaction in some quarters, leading to practical exclusion of instruction in delivery. Obviously, neither extreme is good. A sane, well-balanced course in speaking will give delivery its proper place along with the other elements of effectiveness, neither stressing it as the one great factor nor denying it its rightful attention.

Good delivery is vital to successful speaking. The most carefully planned speech, making use of all of the elements of interestingness, would break down if the speaker were unable to communicate it to his audience. It would be just as if a splendid radio program were being given at a studio, and because of some defect in the broadcasting apparatus it failed to get "on the air." That delivery is important is shown, furthermore, by the mature judgment of great speakers. Clay, Webster, Beveridge, and Bryan did not neglect practice for the purpose of developing their powers of delivery. It is a matter of common knowledge that a fair speech, excellently presented, will be more effective than a splendid one, given ineffectively.

Approach to the Subject.—Agreeing, then, that delivery is of great importance, how shall we approach the subject? At the outset, let us stress the fact that no arbitrary, rule-of-thumb laws can be laid down. There is the greatest opportunity for individuality. Perhaps

the greatest fault of the elocutionists was that they assumed it possible to draw up a code of expression to which every speaker should conform. No sooner would such a code be formulated than a "Billy" Sunday would come along and violate most of its provisions, yet succeed. Such speakers were effective, because although violating some of the superficial rules of the art, they possessed underlying qualities of delivery which were bound to make them succeed. We may say as a general principle that anything which enables the speaker effectively to communicate his ideas to the audience is good, and conversely, anything which detracts from communication of ideas is bad. No attitude, no gesture, no inflection is good if it attracts attention to itself, and no such attitude, gesture, or inflection is bad if it assists in communication. Therefore we cannot lay down immutable rules governing the use of the body and voice. Such an approach to the subject would be mechanical and wrong.

If the mechanical approach is wrong, what, you may very properly ask, is right? We believe that the approach used by Winans and by Immel, considering first the general qualities or characteristics of effective delivery, is the right one. What fundamental qualities will aid the speaker in communicating his ideas? What are the broad principles of effectiveness in delivery? How may the speaker cultivate these broad principles? If we can answer these questions, we shall have found a sane and practical approach to the problem.

What the Fundamentals Are.—Let us analyze this matter of delivery. We know that its object is communication of facts and ideas. That speaking will succeed best which is most highly communicative, which most efficiently employs all of the speaker's capacities in the task of reaching his hearers. To accomplish this task, the speaker must have a clear concept of what he is

trying to do. If he thinks he is on the platform for the purpose of displaying his oratorical power, or of exhibiting grace and perfection of gesture, his mental attitude is wrong. If, on the contrary, he feels that he is there for the sole purpose of stating ideas so effectively that his hearers will be enlightened, convinced, or led to act, he has the right mental attitude. He possesses what Winans calls *a sense of communication.* We must rank the possession of such a mental attitude high among the fundamental qualities of good delivery.

It is conceivable, however, that a speaker might possess a strong sense of communication, and yet fall short of complete success. This would be the case if the speaker were indifferent as to the success of his speech. The bane of many classroom talks is that students sometimes fail to identify themselves sufficiently with their specific purpose. Their speeches lack the ring of true sincerity. Their utterances are perfunctory. You have all heard speakers, on the other hand, whose obvious sincerity, whose emotional identification with their subjects, gave their words a fervor which carried conviction. We might call this quality *sincerity.* Sincerity implies a real determination to achieve the purpose of the speech. It implies the proper emotional and intellectual attitude on the part of the speaker toward his subject. It implies a full understanding of the significance of the subject. It implies that the speaker is "behind his speech," that he thoroughly understands, believes in, and is vitally concerned about his topic. The presence or absence of this quality of sincerity is one determining factor of successful delivery.

Finally, a speaker may be both communicative and sincere, yet fail because he does not employ sufficient physical and nervous energy in presenting his speech. *"Dead men tell no tales"—and dead speakers communicate no ideas!* It may be questioned whether anyone

who possesses a sense of communication and real sincerity will lack energy, but observation of any large group of student speakers will reveal that, at any rate, a lack of the necessary aliveness in delivery prevents the fullest manifestation of the other qualities. *Animation*, then, is one of the fundamental qualities of good delivery. By animation we do not necessarily mean loud tones and sweeping action. Animation may show itself in suppressed, but vital energy. It is more a question of *alertness* in manner, of concentration of power, than of mere volume of external action. It comes largely from the muscular tone of the speaker's body. If he is slouchy, inert, lazy in his bearing, he will lack the proper animation. If he is poised, alert, with his body under control and his muscles at proper tension, he will have this quality. Few speakers are sufficiently animated. Especially is this statement true of beginning students. The newness of the speech situation, the cult of "suppression of emotion," and certain social inhibitions all tend to lead the student to suppress activity when he ought to be cultivating it. For properly expressive delivery, this fundamental animation, aliveness, or alertness is indispensable. Real physical effort should go into the making of a speech.

These qualities, then, are fundamental to good delivery —sense of communication, sincerity, and animation. Please note that the development of these qualities requires no set rules of expression. They are not things which can be "put on" and "taken off" as suits the speaker. They can be developed only by the speaker himself. They permit the fullest individuality in method. In short, they are truly fundamental. We believe that if a speaker can develop these qualities, he will be effective in delivery even though he may fall far short of technical perfection in his management of body and voice.

We shall now discuss the fundamentals of delivery in more detail.

Sense of Communication.—This term has been adopted almost universally by teachers to express the most vital quality of good delivery. Properly understood it sums up all of the theory of effective expression. "Directness," and "contact with the audience" are terms frequently used as synonyms.

A sense of communication implies, first of all, that the speaker realizes that his function is communication and not exhibition. He realizes keenly that his object in talking to people is to get them to understand, believe, act upon, or be amused by his ideas, and not to show them how skillful he is in phrasing and delivering passages of eloquence. His sole purpose is to reach his hearers with his ideas.

Second, the term implies that the speaker has a keen sense of his audience. In truth, he does not regard his hearers as *"an audience"* in the sense that the actor or impersonator regards them, but as individuals, to whom he is to talk, man to man. He has the point of view of the effective conversationalist seeking to convince or enlighten one hearer. He therefore maintains a personal touch with his hearers. He has what has been called the "I to you" attitude. For him public speech is essentially a dialogue. Although those who are listening to him may not interrupt to ask questions or to make comments, he realizes that they are reacting to what he says much as they would in personal conversation. He therefore strives to maintain personal contact with each member of his audience. He tries to keep the "lines of communication" working. It is this sense of talking to individuals which distinguishes the speaker from the actor or interpreter. They are performing before an audience; he is talking to people.

It is with the thought that public speech is essentially

the art of communicating with individuals that the statement is frequently made that the best delivery is conversational. This does not mean that the speaker on the platform behaves exactly as he would in personal talk, but that his general attitude toward his hearers is that of effective conversation—direct, forceful, communicative. "Be conversational" is not very good advice unless it is taken in this sense.

Physical Signs of Directness.—While communicativeness on the part of the speaker is the product of his mental attitude toward the speech situation, we may judge of its presence by certain physical signs. The speaker who is direct shows it by his general physical bearing. He is alert and poised. He ordinarily leans somewhat forward, toward his hearers. His movements are such as to aid communication. His gestures are direct. His facial expression reveals a lively appreciation of the meaning of what he is saying, and of the audience's reaction to it. *He looks toward his hearers, not beyond nor above them, nor down at the floor, nor out of the window.* His voice is not dull, flat or monotonous. It has the lively inflections and changes of vigorous conversation. These physical signs are the marks of a speaker who possesses a true sense of communication.

Becoming Communicative.—The above explanation of the nature and signs of communicativeness will suggest what the speaker may do to develop this quality. First, you should get a clear understanding of the fact that delivery is communication; second, you should practice the physical signs of communication.

You must realize that your sole task while on the platform is to communicate ideas to your hearers. When you appear before your audience, the time for preparation of ideas has passed; the time for expressing them has come. Your speech must be so well in mind that you can devote all of your energies to the task of com-

munication. Again, you must realize that the worst compliment your hearers could pay you at the end of your speech would be to comment on the means which you employed for communication. Finally, bear in mind that although you may be talking from an opera house stage, you are not "performing" as does the actor. You are there to talk to individuals. You must treat them as individuals, not as homogeneous units of a mass. Acquire this mental attitude toward the problem, and you will have taken the first great step toward effective delivery.

Sincerity.—That sincerity is a desirable quality will be admitted freely by every one. From the ethical point of view, it is of course essential that the speaker believe what he is saying. And most speakers do, in a way, believe what they are saying. The trouble is that they do not believe it intensely enough. The tendency is for a merely superficial sincerity, one that does not go deep enough to stir the emotional forces of the speaker sufficiently to give effectiveness to his delivery. Practically, as well as ethically, a deep sincerity, an emotional identification with the subject and purpose, is of vital importance to the speaker. Lacking it, one cannot have the highest efficiency in communication. Much of the dull, uninteresting speaking that we have is due to the lack of deep conviction on the part of the speakers. True sincerity, on the other hand, produces a genuineness of expression which carries immense weight. Sincerity affects manner, facial expression, voice, and all of the outward signs of delivery.

Developing Sincerity.—The sincerity of the speaker goes back to the selection of his speech topic. He should, ideally, speak only on subjects concerning which he has definite convictions, or in which he is strongly interested. Lack of initial interest, however, need not prevent the speaker from developing sincerity. He should study the

topic which he has chosen or which has been assigned to him in relation to the vital interests of himself, his family, his city, his church, his State, and his nation. This will lead him to become interested in the subject. Again, the very act of gathering material, if done intelligently, should cause interest to be aroused. Those who have taken part in debates on subjects remote from the college campus, such as "The policies of Mussolini," have experienced the growing interest which comes from the study of a subject and the gradual realization of its importance. There is no reason why any student who has prepared his speech properly should come to class lacking definite interest and conviction.

Interest having been present originally, or having been developed by study of the subject, it may be enhanced by bringing about a realization of its emotional content. Almost any subject which might be chosen is full of emotional values, will the speaker but yield to them. Take as an illustration the problem of flood control on the Mississippi River. Perhaps the student has approached this merely as a "speech subject," upon which he must prepare. Study of the problem, however, has revealed its importance. It is a great engineering problem. Beyond that, however, it has emotional implications. It is a human problem—a matter of protecting human life, of preventing suffering and deprivation. If the speaker will look at it in this way, and picture to himself the scenes of suffering during the floods of 1927, the inundated towns and farms, the lines of refugees seeking food and shelter, and all the pathetic occurrences, he will find that his feelings are stirred. He will achieve an emotional appreciation of the subject. This is necessary to give his delivery the right tone. Almost any subject —farm relief, international peace, education, military training, reform of curricula—will lend itself to treatment of this kind. An attempt to realize the emotional

implications of a subject is sure to bring greater sincerity to the speaker.

Again, to promote the proper emotional response, the speaker may go through the physical actions which signify the feeling involved. It is a well-established fact that the so-called physical effects of emotion are, strictly speaking, the cause of emotion. This view is expressed in the well-known James Lange theory of the emotions. Actors use this procedure to put themselves in the proper emotional attitude before going on the stage. The speaker who finds himself lacking in responsiveness may very well stimulate it by the same method.

Realization of the importance of the subject, response to its emotional implications, and appropriate physical action are three steps which the speaker may take to develop greater sincerity. Such sincerity will visibly improve his delivery.

Animation.—A highly communicative, sincere speaker will probably possess animation. Physical alertness and activity go along with these qualities. If animation is lacking, directness and sincerity are usually lacking too. Therefore, animation is a cause, or a necessary concomitant, of the other qualities. It needs to be cultivated by the great majority of speakers.

Lack of animation may be due to two physical causes. There may be inertness, insufficient tension of the muscles, which result in slouchy, lazy mannerisms. There may be too great a tension of the voluntary muscles, due to extreme nervousness. The speaker's problem, physically, is to attain the right muscle tension and relaxation so that his body is free to give expression to ideas.

Developing Animation.—In addition to general physical training, specific attention to animation while practicing speeches is necessary. Most speakers need to overdo physical action at first. It is to be borne in mind

that too much energy is, on the whole, preferable to too little. It is a comparatively simple matter to "tone down" at the suggestion of an instructor, if he believes that you are putting an undue amount of energy into your delivery. What makes the teacher's task most difficult is inertness, slouchiness, or undue repression. These things destroy communicativeness and sincerity, as well as being bad in themselves. Therefore, do not be too concerned for fear that you will overdo action in your first speeches. The chances are all the other way.

Summary.—The fundamental qualities of delivery are a sense of communication, sincerity, and animation. Cultivate these intensively before you go deeply into the study of the mechanical details of speaking. The authors advise that at least one prepared speech be given before the chapters on body and voice are studied at all. In practicing delivery, always give primary attention to the fundamental qualities. If you acquire these, your delivery will be effective. It is with these qualities in mind, too, that you should read the more detailed and technical discussions in the next two chapters.

QUESTIONS

1. What was the ancient concept of delivery; the nineteenth-century concept?
2. Show in what ways modern writers have discussed delivery more adequately.
3. Define delivery and indicate what it includes.
4. Why is delivery of importance?
5. Can definite rules be laid down concerning delivery? Why?
6. What are the fundamental qualities of delivery?
7. What does the term "sense of communication" mean?
8. What are some physical signs of communicativeness?
9. What may be done to develop communicativeness?
10. What does the term "sincerity," as used in this chapter, include?
11. Discuss choice of subject, study of subject, and emotional content of subject, in relation to the quality of sincerity.

12. What physical actions will aid in developing sincerity?
13. How does animation relate to the other fundamentals of delivery?
14. How may bodily animation be secured while speaking?
15. Is there great danger of too much animation?
16. Why will mastery of the fundamentals discussed in this chapter produce an effective delivery?

CHAPTER XIX

The Body in Delivery

What made Demosthenes the greatest of orators was that he appeared the most entirely possessed by the feelings he wished to inspire. The main use of his action was that it enabled him to remove the natural hindrances which checked and clogged the stream of those feelings, and to pour them forth with a free and mighty torrent that swept his audience along.—Guesses at Truth.

Relation to Fundamental Qualities.—We have seen in the preceding chapter that the study of the fundamental qualities of delivery—communicativeness, sincerity, and animation—leads inevitably to a consideration of bodily activity. It is through his control of the physical mechanism that the speaker attains these qualities in their highest degree. Modern psychology indicates that all of our mental and emotional states are the product of physical conditions. We may therefore interpret the fundamentals of delivery in physical terms, and seek to attain them through proper physical action.

Get Physically Free.—The best advice to the beginning speaker is to get physically free. Complete freedom of action, the removal of repressions and inhibitions, is necessary before anyone can be fully communicative or sincere in his delivery. It is for this reason that many excellent teachers begin their instruction in delivery by teaching pantomime. We have already indicated our belief that first consideration should be given to the purposes of delivery, and to their attainment by attention to the fundamental qualities, but we heartily concur in

the statement that pantomime is beneficial because it leads the student to cast aside his suppression of bodily action and stimulates him to that freedom which is so essential to highly communicative delivery.

Pantomime, of course, is the acting out of ideas solely by physical action, without the aid of voice. The art of the motion picture actor is a kind of pantomime. This art requires that the actor be unusually expressive in physical posture, general bodily action, and facial expression. The best motion pictures need few subtitles, because the directors have succeeded in getting their actors to express physically most of the ideas and emotions of the play.

The speaker may take a lesson from the better motion picture players in respect to bodily expression. It is a good exercise to write out a little scenario and to produce it before the class. In carrying out this suggestion, however, one caution is necessary. If the exercise is to be anything more than a somewhat silly way of passing the class hour, the students must know its purpose, which is to free their bodies for physical expressiveness.

To achieve this same purpose of physical freedom, some instructors lead their classes in group calisthenics and in practice in making various kinds of expressive gestures. Such practice, too, is beneficial, provided that the class understands its purpose and is not led to regard it simply as an amusing way to kill time. To begin a course in effective speaking by pantomime, calisthenics, or gesture practice, without a full explanation of the purpose of such procedure, is poor teaching. It is bound to defeat its own purpose.

We recommend that both in class and out of it, the student adopt some exercises for the cultivation of physical freedom, and that he work throughout his course in speaking for the utmost physical expressiveness. Each instructor will have his own set of exercises for this

purpose. We believe that it makes very little difference what kind of exercises are used, if they tend to promote the desired activity and freedom from inhibitions and repressions. The end, and not the means, is the important thing. It is necessary to remove repressions and inhibitions because these things prevent the speaker from becoming thoroughly communicative and expressive in his delivery.

As illustrative material, we submit the following list of exercises for physical freedom, which may be used individually or in group practice:

Exercises for Physical Freedom

1. Stand up. Assume an upright and unstrained position. With vigorous action, extend hands together in front of chest, at arm's length; move arms from front to side; back together in front; up over head; back together in front; down to sides. Get vigor and precision of movement. This exercise may be used alone, or practiced in unison with the rest of the class.
2. Stand up. Place hands on sides, just above hips. Bend body forward from waist; to right; to front again; to left; to front again; up to normal position.
3. Stand up. Place hands on sides, as in 2. Kick forward alternately with right and left legs. Begin slowly, and speed up tempo until you are unable to go faster.

   (The above, of course, are merely some of the standard calisthenic exercises, any of which are valuable for our purpose.)
4. Come on the platform. Walk forward on it in an energetic manner. Address the class in dumb show, trying to make them understand that you are protesting about some action they have taken. Praise them.

Express contempt for what they have done. Appeal to them to change their actions.

5. Three or four students write a scenario depicting some ordinary event of everyday life, such as a class in gymnastics. Act it out before the class.
6. Stand up, and in unison practice various hand-and-arm gestures at the suggestion of the instructor. Do not make these merely with the hands and arms, but put your whole body into action, not neglecting facial expression. Overdo, rather than underdo, the action. Make the gestures full and forceful.
7. Using a mirror, practice the facial expressions which go with surprise, joy, pique, anger, rage, intense earnestness, sorrow, amazement, the taste of something sweet, sour, etc. Observe that the delicate muscles which control facial expression need but slight alterations to give completely different meanings. Observe, too, that the "poker face" conveys no expression or meaning whatever, except that of "vacancy."
8. Taking the same list of emotions as in 7, try to express each one of them, not only by facial expression, but by the posture and action of the entire body. In other words, act out emotions.

The authors submit the above list merely as illustrating the wide variety of exercises which may prove helpful in developing bodily freedom and activity. As stated before, each instructor has his own methods of producing this freedom. One important warning, which should be repeated here, is that the student should have clearly in mind the purpose of such exercises. The teacher who on the first day of the semester had the men and women of his class play a football game in pantomime, and the other one who forced some of the more timid young ladies to come to the stage and pretend that

they were a family of polar bears, may have understood what they were trying to do, but their students assuredly did not!

Add Control to Freedom.—Physical activity alone is not enough. The term "freedom" which we have used to express the desirable physical condition of the speaker implies that in addition to activity, there should be a control of movements. Wild, unrestrained action is of course not desirable. The speaker must have that poise and balance which comes to the trained athlete who is able to make his body respond to his wishes at once. We should not be much impressed by a speaker, to take an extreme case, who gestured so vehemently that he unbalanced his entire body and staggered on the platform. Now very few of us are likely to lack control so completely, but lesser things will affect the audience adversely. Awkwardness in movement, slight unsteadiness of position, jerkiness, slouchiness, stiffness, and the like are all due to imperfect physical control, and they all affect the audience in undesirable ways.

The exercises described above under the heading of "physical freedom" will also tend to develop physical control. The two are really aspects of the same thing. Calisthenics, for instance, develop the ability to move the body, or parts of it, in definite ways at definite times. So with pantomime and gesture practice. Games which involve perfect co-ordination of muscles, such as tennis, bowling, baseball, and fencing, are desirable adjuncts of the speaker's training.

On the platform, lack of physical control reveals itself, as we have pointed out, in many different ways. Instability of position, jerkiness, and stiffness of movement, slouchiness of bearing, lack of facial expression or too much of it, clumsiness of movement, scraping of feet on the floor, and the like, are all due to the lack of proper co-ordination of muscles. The instructor will be able to

point out in just what ways you may reveal this lack of control. That it is important to achieve this control should be emphasized. All the symptoms mentioned attract the attention of the audience to themselves, and consequently detract from the attention which the speaker wishes his ideas to receive. *They hinder communication.* On the other hand, the speaker who is physically free, and who has his body under perfect control, is able to deliver his message without these obstructions. Moreover, his physical co-ordination and smoothness has a favorable effect on the audience. He is properly "tuned" physically, and this tends to put his hearers themselves in proper "tune" to receive his message.

Freedom Prevents "Stage Fright."—In connection with the problem of acquiring general freedom and control of the whole body, let us discuss quite simply that ancient bugaboo of the beginning speaker, "stage fright." What happens when we experience the nervous tremor, the shaking of the knees, and the other familiar symptoms? If we know the cause, we will be in a position to prevent or to moderate the malady. Briefly, it is due to an attempt on the part of the speaker to suppress activity. He becomes nervous and "keyed up" when he knows that he is about to face an audience. The unfamiliarity of the situation causes all of his internal muscles to react violently. Then, in order to hide this activity, he holds all of his voluntary muscles tense and tight. This produces an outward immobility—for a time. But the internal, involuntary muscles are much more powerful than the voluntary ones, and the repression which he practices merely forces the agitation inward, and makes the internal commotion worse, until he loses control of himself entirely. It is in this sense that stage fright has been defined as *too much activity.* It is, however, due in the first instance to the attempt of the

speaker to repress action. This being true, the obvious preventative or remedy for stage fright is voluntary action. Vigorous movement of the whole body will tend to put the speaker in control of the situation. In a word, the way to prevent the occurrence of stage fright is to cultivate general physical freedom and control.

While control of the physical basis of stage fright is a fundamental way to prevent its onset, we wish to add a few comments from another point of view. First, a mere feeling of nervousness before speaking should not create panic in the speaker's mind. It is the universal testimony of great speakers that just before going on the platform they feel this momentary agitation. Indeed, it is a good sign, for if a speaker were so lacking in responsiveness to the speech situation that he felt no tension at all, it would indicate that he had not sufficient interest in his subject to deliver a convincing message. Second, adequate preparation beforehand is necessary to avoid stage fright. In the writers' experience, the student who prepares his speech a sufficient length of time in advance of the day on which he is scheduled to appear, and who thus has opportunity to practice its delivery, rarely has any difficulty. He has trained himself to give the speech effectively, and has practiced it as if he were giving it before an actual audience. Thus, following the suggestions of Chapter XVII, he has accustomed himself in advance to the speaker-audience situation, and he does not experience the qualms which arise from a brand-new experience. It is usually the student who waits until the last possible moment before commencing preparation, and who comes on the stage with his ideas confused, and without sufficient practice, who succumbs to stage fright. Third and last, the speaker is not liable to suffer from this nervous condition if he really possesses the fundamental qualities of communicativeness and sincerity. If his mind is fixed on his purpose to communicate his ideas

to the audience, if he realizes that he is there for that purpose and no other, he sees that there is nothing unusual or terrifying about the situation. He is simply talking to a group of individuals, using the same methods, essentially, that he would in talking to a single hearer. He is prepared in advance for the speech situation. If, too, he is thoroughly sincere in his discussion of his subject, if he realizes its importance and has identified himself with its emotional content, he will have no trouble from the mere existence of a platform and an audience. So stage fright, like every other delivery problem of the speaker, really is taken care of by that speaker who develops the fundamental qualities of communicativeness, sincerity, and animation.

Summary.—All that is fundamental to the proper use of the body in delivery may be summed up under the terms *freedom* and *control.* The body is the mechanical agent by which the speaker communicates his ideas to his hearers. When he has made it an effective means of communication by freeing himself from repressions and inhibitions, and when he has attained muscular coordination and control, he has taken a vital step toward effective delivery. Until these things are done, he will not be able to communicate ideas effectively. Lack of expressive action, lack of poise, stiffness, awkwardness and slouchiness will speak so loudly that the audience will not be able to attend to what the speaker says. Therefore, if you wish to achieve success as a speaker, work unceasingly at these physical fundamentals.

In the remainder of this chapter we shall describe what experience has shown to be the normal and usual speaking position, methods of movement about the platform, and gestures, but it should be borne clearly in mind that no definite rules can be laid down about these matters. No two people have bodies which are exactly alike, and consequently no person will be able to con-

form exactly to what we shall describe as "normal" or "customary." Moreover, no separation of bodily action into such divisions is strictly accurate. The whole body acts in every standing position and movement. It is merely for the purpose of detailed explanation that the division is made.

The Speaking Position.—Any position which aids the speaker in communicating ideas to the audience is a proper one, and conversely, any position which merely calls attention to itself is improper. We must think of the speaking position, then, in respect to the facilitation of communication. We must also consider it in its relation to the general physical qualities of freedom and control.

First, the normal speaking position is erect. As a rule, the speaker should stand at his full height, not slouched or bent over. In this way he appears at his best before the audience, and does not distract his hearers' attention from what he says by abnormalities of bearing. Moreover, erectness gives a sense of poise and well-being which enables the speaker to control his body. We do not imply by "erectness," of course, the military position of "attention," for that is a taut and strained erectness, quite the reverse of comfortable for most of us. What we imply is a comfortably erect position. The chest should be held well raised, the shoulders straight, the head level. The arms, when not in action, should usually hang easily at the sides. The arm muscles should not be taut and strained, nor the fists clenched.

The practice of putting one's hands into pockets is usually to be condemned, not because it is bad in itself, but because it is likely to be overdone, and to give the impression of carelessness. Once a speaker has gotten his hands into pockets, he is likely to keep them there and thus keep himself from going into action. The same comments apply to clasping the hands behind the back,

or in front. Such actions tend to "handcuff" the speaker and to prevent him from using full physical activity.

Second, the speaking position should ordinarily be symmetrical. It is not usually desirable to lean far over to one side, nor to hold the head cocked over toward one shoulder, nor to have the shoulders or hips out of line. An unsymmetrical posture usually gives the impression of physical inertness and laziness. It tends to attract attention to itself. Leaning on the table or speaker's stand is usually to be avoided, for the same reason. Again, there is no "rule" which says the speaker should *never* do these things. It is simply that if they become habitual they prevent him from attaining the highest degree of communicativeness.

Third, the speaking position should be steady. Obviously, swaying from side to side, or backward and forward, would be undesirable. Unsteadiness is a result of lack of physical control. Therefore it prevents the speaker from being effective. To get a steady position, the feet should be separated far enough to give an adequate foundation for the body. If they are together, the base of the body would be too narrow. Again, one foot should be advanced slightly farther than the other, so as to prevent swaying. The exact distance apart depends on the individual's build. Usually more weight should be placed on one foot than on the other. This distribution of weight will not remain constant. When the speaker is talking vigorously and emphatically, he will probably lean forward, and put more weight on the forward foot and on the balls of both feet. At other times, he will relax, and put more weight to the rear.

Fourth, the speaking position should be communicative. This is simply a way of saying that the posture of the body should aid the speaker in establishing contact with his hearers. If he stands with most of his weight on the foot which is away from the audience,

his body will lean away from, instead of toward his hearers. This lessens the speaker's contact with the audience. For good contact, the body should usually be inclined slightly toward the hearers. The speaker's weight should therefore be placed more on the balls of the feet than on the heels. He should also lean slightly forward most of the time. Particularly is this true at emphatic points of the speech. Contact with the audience is helped by looking at individual hearers, also.

Faults of Position.—Some of the common faults of position, against which you should guard, are:

1. Lack of erectness.
2. Unsteadiness (feet too close together, body out of balance because of lack of symmetry).
3. Feet too far apart.
4. Hands held behind back, in pockets, etc., too often.
5. Excessive leaning on table or speaker's stand.
6. Stiffness in posture.
7. Slouchiness in posture.
8. Eye-indirectness (not looking at hearers).
9. Leaning backward from audience too much.
10. Weight on heels too much of the time.

Movements on the Platform.—Although we have been describing the speaking position in terms of certain characteristics of posture, we have tried to make it clear that in reality the speaker rarely holds the same position for any appreciable length of time. There are constant changes in muscle tension, shiftings of weight, and the like. There are also definite movements about the platform, which involve a complete change of position. The speaker should not stand rooted in one place. It is perfectly natural and proper occasionally to walk about on the platform. How much movement of this kind should be used is a matter concerning which no rules

can be set down. Too much of it would disturb the audience. Too little will make the speech monotonous.

In changing position, the important thing is to maintain contact with the audience. If a speaker stops abruptly, turns on his heel, and marches across the stage, it would distract attention. Likewise, a formal and set method would have a similar effect. For this reason, the formal advice sometimes given in books on elocution to "take three steps backward, then move forward to the new location" is not good. An exaggerated "V" movement might prevent the speaker from turning away from his audience, but it would call attention to itself. Between the extreme of an abrupt turn and the other extreme of a "V" movement lies the proper way. Probably a step backward, or slightly to the side, followed by a forward step into the new position, will be satisfactory. Such changes in position are usually made at transition points between ideas, or between subordinate divisions of ideas.

Gestures.—Gestures are distinguished from general bodily action and movement about the platform by limiting the term to actions of parts of the body, particularly the head, hands, and arms. This distinction is, of course, purely arbitrary. No "gesture" should be a movement of one part of the body alone. The whole body must enter into the movement. Gestures should grow out of general bodily activity, and out of the speaker's strong desire to express ideas vividly and forcefully. If merely "tacked on" as specially planned movements, their effect is ludicrous rather than emphatic. This does not imply that the speaker should abstain from gesture. Quite the contrary. If he is properly active, it is impossible for him to get along without gestures. We cannot prevent these local movements if we would. Every teacher has at one time or another had the amusing experience of being told by a student, "I simply can't

gesture; I simply can't!"—this declaration being accompanied by a vehement nod of the head, or a stamp of the foot, or even by the swinging of a clenched fist! The issue is whether we shall gesture well or poorly, not whether we shall gesture.

Kinds of gestures.—A rough classification of the kinds of gestures may be helpful. We may say that gestures are: (1) descriptive and locative; (2) suggestive; (3) emphatic.

Descriptive and locative gestures are those which seek to convey the size, appearance, or location of objects. A simple point of the finger to an object would come under this classification. Movements of the hands frequently are used to give some idea of the shape or size of objects, or of their position in relation to other objects. Even an impression of the texture of materials, as smooth, rough, silky, can be conveyed in this manner. There is an unlimited field for descriptive and locative gestures. The following exercises will illustrate their nature:

Exercises

1. Make a three-minute talk describing the arrangement of back-field players before executing a trick forward pass play, the starting of the action of the play, and the halfback's run for a touchdown.
2. Explain briefly the arrangement of troops before a certain battle, the types of armament used, such as rifles, machine guns, trench mortars, and artillery, and how the plans of the general staff are to be carried out.
3. Describe the layout of a manufacturing plant.
4. Describe the furnishing of a room which has impressed you with its beauty and good taste.
5. Explain how to hit a golf ball; how to kick a football; how to row; how to use the Australian crawl stroke.

Suggestive gestures get their effect by indicating the idea or emotion. For example, the statement, "He is a splendid teacher," may be made to mean quite the opposite of suggestive action, such as a shrug of the shoulders, a raising of the eyebrows, and so on. Shades of meaning are thus given to our words by gesture, just as much as by vocal quality. These exercises will indicate the nature of these gestures:

Exercises

1. Make the sentence, "I believe in the principles of the Republican Party," assume the following meanings by suggestive action:
   a. "I am fully convinced of the justice of these principles."
   b. "I believe in them, but am not altogether sure about it."
   c. "I do not believe in them at all."
   d. "I believe in them, but they don't mean much to me."
2. Make the sentence, "Woodrow Wilson was defeated," convey a mere statement of fact, disappointment, anger, pleasure, and exultation by changes in bodily attitude and local gestures of any kind.

In using these exercises, you will find that the tone of your voice, and its inflections, enter in, but you will also find that there are numerous significant bodily movements and facial expressions which assist you.

Suggestive gestures also include slight movements which indicate actions of various kinds. For example, the drawing of a revolver, the throwing of a baseball, the kicking of a football, the use of a spyglass, and others may be indicated, but not acted out, by slight movements of various parts of the body. This is the most ordinary sense of the term *suggestive gesture*. Usually the speaker

will find it more to his advantage to use suggestive gestures than to act out movements in full. The full acting out of such movements will usually attract too much attention to itself, and may amuse the audience when amusement is not desired.

Emphatic gestures are those used to drive home ideas directly and forcefully to the audience. They may include nods of the head, gestures of the hands and arms, and changes in position. The highly communicative and animated speaker will unconsciously use a great many of them. That their use should be cultivated, and not repressed, goes without saying.

There are three types of emphatic gestures, made as part of general bodily action, by the hands and arms that deserve particular attention, for they have come to be somewhat standardized in meaning and in the manner with which they are made. They are the index, open hand, and fist gestures.

The index gesture is made, so far as the hand is concerned, by curling up the thumb and last three fingers, just as if you were clenching your fist, but leaving the index finger pointing outward at an angle of about forty-five degrees from the horizontal. This gesture is ordinarily used to call attention to a particular idea, to single out one thought for special consideration, or to differentiate it from others. It is a gesture of selection and discrimination. It is also used to enumerate points, first, second, third.

The open hand gesture is made by opening the hand toward the audience in such a way that the palm is visible to them. Thumb and fingers are comfortably extended. This gesture (hand supine) has many meanings. In general, it conveys the impression that the speaker is favorable to the thing he is discussing at the moment. It emphasizes an idea, calls attention to an

idea, appeals to the audience, and so on. It is a gesture of friendliness and communicativeness. It expresses, and asks for, a receptive feeling toward what the speaker is discussing. When this gesture is made with the palm downward (hand prone) it conveys an opposite meaning, that of rejection or brushing aside of the idea. Both the supine and the prone gestures may be made with one or both hands. The use of both hands signifies especial emphasis, or strong appeal.

The fist gesture is made with the fist tightly clenched. It is a gesture of strong emphasis.

All of these gestures have similar arm movements, and all should involve an appropriate physical attitude and appropriate action of the entire body. The arm movements include an upward, or preparatory stroke, which raises the arm to the desired height, and a downward, or emphatic stroke, which terminates the gesture. At the very end of the downward stroke there is usually a stroke of the wrist, opening out the gesture toward the audience. This wrist stroke is most marked in the hand prone gesture, and is practically absent in the fist gesture.

Exercises for Emphatic Gestures

Using these and similar sentences, practice the making of the various types of emphatic gestures:

1. "Let me bring this point to your attention."
2. "I appeal to you on behalf of the flood sufferers."
3. "I tell you, it is up to us to help."
4. "What shall we do if the bank fails?"
5. "That idea is out of the question; it is utterly repugnant to American principles."
6. "If ever I get a chance to hit that thing, I'll hit it hard."
7. "Force marched with Sherman to the sea, rode with

Sheridan in the valley of the Shenandoah, and gave Grant victory at Appomattox. Force saved the Union, kept the stars in the flag, made 'niggers' men. The time for God's force has come again."

8. "I am astonished! shocked! to hear such principles avowed in this house!"
9. "If you vote for this bill, the time will come when you must explain your action to the people of America."
10. "Stop! You have gone far enough!"
11. "Compare the two. This I offer you is plain, that complex."
12. "My friends, will you not hear the other side of this case?"
13. "When, I ask you, have we had greater prosperity than during this administration?"
14. "Do the rights of the laboring man have no bearing on this great question? Is it altogether a matter of dividends and of industrial efficiency? Is there no human side to this problem?"
15. "You have heard the arguments for Mussolini. What have our friends of the opposition said to justify his policy of organized violence? What have they said to justify his abolition of elections? These are matters which we think you should consider."

Additional Remarks.—One almost invariable rule to remember in gesturing is that the action should precede the word. The words are the last part of the speech code. We first react physically to an idea, then we complete our transmission of the message by putting it into words. To test the truth of this statement, say, quite animatedly, "There goes the thief," and, after saying this, turn and point in the direction of the imaginary fugitive. The effect will of course be ludicrous. Actions, then, includ-

ing all types of gestures, precede slightly the words which we utter in giving oral expression to a thought.

A second point to bear in mind is one already stated, that the gesture, of whatever kind, is not something "tacked on" from outside, not an isolated movement of any one part of the body. On the contrary, it is but part of general bodily activity, and should spring from such activity.

Finally, the beginning speaker should realize that freedom in gesture may seem "unnatural" to him at first, because all of his life he may have been repressing normal activity. The way to become effective in this matter is to get free from those inhibitions, and to cultivate action, even though it may be necessary to force one's self to do so at the start. Even though you may feel awkward and diffident, it is necessary to your speech efficiency that you get this freedom. The worst fault of all is continued repression, rationalized by the statement, "It isn't natural to gesture." It *is* natural.

Conclusion.—We have emphasized in this chapter that the body is the mechanism through which the speaker conveys his ideas to his hearers. We have pointed out that complete freedom for expression must be attained, and that this involves physical activity and control. Exercises in the form of pantomime, gesture practice, and calisthenics, have been suggested for this purpose. It has been explained that stage fright will not appear if the speaker has gained proper bodily control, and if he is really communicative and sincere. Finally, we have discussed the normal posture, bodily movements, and gestures, and have shown the relation which these bear to the general problem of communication. Complete mastery of the physical side of delivery is essential to speaking success. Without such mastery, the speaker will not be able to hold the attention and interest of his hearers.

QUESTIONS

1. Discuss the functions of pantomime and gesture practice in relation to physical freedom and control.
2. Outline some exercises for physical freedom.
3. How does lack of physical control reveal itself on the platform?
4. Discuss the relation between lack of animation and control and stage fright.
5. Aside from animation and control, what other matters will aid in preventing or overcoming stage fright?
6. Why are freedom and control of basic importance?
7. Describe the normal speaking position.
8. Name some common faults of position.
9. Tell how movements about the platform should be made.
10. Define gestures.
11. Should the speaker use gestures, even though he thinks "it is not natural to gesture"?
12. Give the three main classes of gestures.
13. Tell how the "standard" hand-and-arm gestures are made, and explain their usual meaning.
14. Why should gestures not be merely hand-and-arm movements?
15. Explain the statement, "The speaker should talk with his whole body."

CHAPTER XX

The Speaking Voice

A firm, strong, pleasing voice is one of the best factors of success, both in and after college. How many good thinkers I have seen fail in securing attention because they were not heard!—Andrew D. White, quoted in Winans' *Public Speaking*.

Purpose of This Chapter.—It is the purpose of this chapter to explain, in a simple way, the methods of tone production, articulation and vocal expression. As much of the physiology of the vocal organs will be discussed as is necessary to a proper understanding of their use. No attempt will be made to deal with the causes nor the correction of "speech defects," except insofar as the knowledge of proper breathing, articulation, and placement may be of assistance. The authors recommend that before students attempt to apply the suggestions made in this chapter, they master the fundamental qualities of delivery, explained in Chapter XVIII, and the use of the body, explained in Chapter XIX. Possession of the fundamental qualities will do much to produce good vocal expression; indeed, it is essential to good expression. Mastery of the body lays the foundation for correct tone production, for without it there cannot be proper breathing nor articulation.

The Speaker's Vocal Aims.—The minimum vocal requirements for successful speaking are two: (1) the speaker must be heard; and (2) he must be understood. So much is clearly necessary for the communication of

thought. In addition, the speaker's voice should be expressive, capable of giving the desired meaning to his words through proper modulation, through changes in quality, force, rate, and pitch.

The actor and the singer have as a primary aim the development of voices capable of responding to the finest shadings of meaning. Without such voices they are sure to fall short of success. The speaker has not this primary dependence upon voice. To be sure, a splendid voice is a great asset to a speaker, but it is not his sole dependence. Bodily action is relatively more important to him, and so, of course, is effective command of ideas and of composition. Some great speakers have not had good voices. This does not mean, however, that the speaker should neglect his voice. Other things being equal, he who has a good vocal development has a very great advantage.

Elements of Voice.—Ability to be heard and to be understood, the speaker's most important vocal aims, depend upon: (1) proper breathing; (2) openness of the tone passages; (3) proper articulation, and (4) proper placement of the voice. We shall discuss each of these.

Breathing.—Breath is the raw material out of which tone is made. Air from the lungs passes through the vocal cords, two rubberlike bands stretched across the larynx, or "voice-box," in the throat. These bands vibrate the air, turning it into tone. A similar phenomenon may be observed by stretching two rubber bands across the mouth and blowing through them. The tones produced by the virbration of the vocal cords, however, but little resembles the tone as it issues from the mouth. The cavities of the mouth and head amplify these original tones, just as the horn of a phonograph or radio amplifies their tone. The noises produced by the vocal cords may be likened to the noises which issue from the diaphragm of a radio speaker when the horn is removed.

For both the original tone production, and its amplification, proper breathing is essential. If the speaker is short of breath, unable to control the emission of air from his lungs, or if he is a shallow breather, his tones will be defective. Most people fail to breathe deeply enough for proper speech. They usually lack, also, control of the emission of breath during vocalization. These causes produce thin, breathy tones. Part of this shallow breathing and lack of breath control is due to improper control of the whole body, and therefore the fundamental remedy is to attain this general control. However, direct attention to the act of breathing is also necessary.

Proper breathing for speech is variously called "diaphragmatic," "deep chest," or "abdominal." These terms are all in contrast to "high chest" or shallow breathing, which may be sufficient for purposes of respiration, but not for good tone production. To understand proper breathing we must consider first how the lungs are inflated. They have no power to inflate themselves, for they are merely sacs of membrane. The diaphragm and abdominal muscles are the active agents both in inhalation and in exhalation. The diaphragm is the large muscle which acts as a partition between the chest and abdomen. When the lungs are nearly or entirely empty, it lies, not flat, but curved upward. When inspiration begins, the diaphragm contracts and pulls downward, flattening itself. The powerful abdominal muscles harden and pull downward. This muscular action causes air to rush into the lungs. As the air is exhaled, the diaphragm and the abdominal muscles return to their former positions. Thus they push air upward from the bottom of the lungs. The lower chest muscles aid in this bellows-like action.

Thus to breathe properly for speech you must use the diaphragm and abdominal muscles. If you inhale correctly, your diaphragm contracts and your abdominal

muscles harden. When you exhale correctly, your abdomen and lower chest contract.

Breathing Exercises

1. Stand up. Put your hands on your sides. Inhale deeply. "Take your breath into your stomach," as one teacher puts it. Note the hardening and expansion of the abdomen. Then exhale vigorously, using a whispered "ha." Note the action of the diaphragm and abdominal muscles. Repeat, loudly *whispering* the word "whisper." Become conscious of the activity of the diaphragm and abdominal muscles.
2. Inhale as before. Instead of whispering when you exhale, sing the broad "a" sound, keeping the voice on one pitch. Allow as little air as possible to escape without being vocalized, *i.e.*, turned into tone.
3. Repeat the above exercise. Sing the other vowel sounds, e, i, o, u, uh, etc. Be sure that you practice abdominal breathing, and try to produce as full and round a tone as possible. Practice sustaining your tones as long as possible. This will help you to acquire economy and control of breath.
4. To help breath control and to develop diaphragmatic breathing, practice *panting*. Inhale as usual, and exhale a series of whispered "hahs."
5. Breathing, as explained above, sing the vowel sounds in series, "a-e-i-o-u," "a-e-i-o-u," etc. Get a full, round tone, with considerable volume, but without strain on throat muscles.

Openness of the Tone Passages.—A full, rich tone cannot be produced if there is constriction of the tone passages, the throat and the mouth. These should be open and relaxed. The throat, in particular, is liable to become constricted. This is due primarily to improper breathing, for shallow breathing puts additional work

on the throat muscles. Consider your throat merely as the horn of the "loud speaker," which must always be open. Let the diaphragm and abdominal muscles do the work. The presence of tension in the mouth, particularly in the muscles of the lower jaw, should also be avoided. Proper breathing will help both of these difficulties. Proper erectness, poise and relaxation of the body in general will also be helpful. Some exercises are suggested here, however, to aid in the local correction of tension:

Exercises for Open Tone Passages

1. To relax the throat: Rotate the head on its axis until the constriction of throat muscles is relieved.
2. With the lips closed, try to utter the sound, "oob," penning it up, as it were, in the throat. This will relax the neck muscles.
3. To correct jaw tension: Incline the head forward to the chest. Relax the jaw. Shake the head sideways vigorously, until the jaw swings freely.
4. With proper breathing, say "ha," "why," "ho," and similar "h" and "w" words, getting the mouth well open.

Forming Speech Vowels.—When proper breathing conditions and openness of the tone passages have been established, practice the formation of speech vowels. These are produced in the same way that the song vowels we have used for breathing-vocalization practice have been produced, so far as breathing is concerned. The difference between them and song vowels is that, whereas the song vowel is sustained for a measured length of time above pitch, the speech vowel is inflected, that is, it slides rapidly up or down in pitch. The song vowel should rarely or never be used in speaking, for it produces what is called "ministerial singsong," but for first

practice in breathing and vocalization it is useful. Now, if forming speech vowels, be sure to maintain the same breathing methods, and the same openness of the tone passages. Avoid shallow breathing and throat and mouth constriction.

Exercises for Speech Vowels

1. Inhale as before. Utter some vowels, using falling inflections. Ah! E! I! O! U! Be careful to breathe deeply and to avoid strain.
2. Inhale, utter some vowels, using rising inflections. Ah? E? I? O? U?
3. Utter vowels or syllables, using circumflex inflections, a combination of the rising and falling, with either one preceding. (The best way to attain this double inflection is to read into what you utter the meaning of much surprise, or of irony): Aha? So? Well!

Practice the exercises for breathing, singing vowels, opening the tone passages and speaking the vowels until you feel sure that you have established: (1) proper breathing conditions; (2) openness of the throat and mouth; (3) breath control in vocalization. Go back frequently to these exercises, and to others that your instructor will doubtless prescribe, to keep your tone production right.

Articulation—Forming Words.—Articulation is the process by which tones produced by the vocal cords and amplified in the head and mouth cavities are turned into words. It may be considered from two angles, that of *enunciation,* and that of *pronunciation.* Enunciation refers to the activities of the tongue, teeth, lips, jaws and palate in making consonant sounds. *Pronunciation* refers to the correct sounding of both consonants and vowels, and to the proper accenting of syllables.

Enunciation of consonant sounds should be distinct,

but not overdone or strained. If the organs are not sufficiently active and precise in their work, the speaker's words will not be clear. If they are strained or too active, the result will be tension in the jaw and throat and consequently a harsh, strained tone. The speaker must seek the happy medium between slovenliness and overdistinctness of enunciation.

Enunciation Exercises

1. Combine various consonant sounds with the vowel sounds, still being careful about breathing and openness of the tone passages: Bah! Mah! Lah! Dah! Kah! Sah! Vah! Wah! Gah! Whah!, etc. Make similar consonant combinations with other vowel sounds. Note what organs of articulation come into play in forming each consonant, and what position they assume in each case. Speak the consonants distinctly, but without strain.

2. Speak sentences and lines of poetry, combining vowel and consonant sounds as before, watching both tone production and enunciation:

The Constitution of the United States
Fourscore and seven years ago
I impeach Warren Hastings of high crimes and misdemeanors
The love of liberty, protected by law
With malice toward none, with charity for all
To make the world safe for democracy
Civilization follows the flag
I chatter, chatter as I flow
O Scotia, my own, my native land

Some textbooks give a list of "tongue-twisting" exercises, such as "She sells sea shells by the seashore," for the purpose of developing distinct enunciation. We believe that these exercises should not be used because

they involve unusually difficult problems in enunciation, and are likely to produce strain and constriction. This is just what should be avoided.

Pronunciation, in the words of one teacher, "is a matter between the student and the dictionary." What he meant was, of course, that the student should refer to the dictionary to determine correct pronunciation. It is desirable and necessary to do this, and to be familiar with the system of diacritical marks by which proper vowel and consonant sounds and accents are indicated, but frequently the dictionary is not adequate for this purpose. What is good usage in one region or locality is frequently not good usage elsewhere. The speaker should conform to good usage in his part of the country. This we may define as the practice of the cultivated people of the region. It is usually a safe guide. Phoneticians are endeavoring to standardize pronunciation by the introduction of the phonetic alphabet, which provides a separate character of letter for each and every sound. This is a worthy movement, for it includes an attempt to improve upon the system of diacritical marks used in dictionaries, but the phonetic alphabet has not yet become known to any large number of people, nor is it readily available for the average student, even assuming that the student had the time to devote to its mastery. For the time being, at least, we believe that intelligent use of the dictionary, combined with observation of good usage in the locality, is all that is practicable to do in order to attain good pronunciation.

The attempt being made by some interested phoneticians to standardize pronunciation throughout the country, and throughout the world, is beset with many difficulties. The issue which at once arises is, "What regional or local usage shall be made the standard?" To attempt to fasten upon the entire country the pronunciation of the Broadway stage, for example, seems to be undesirable

as well as impracticable. Of course, if one is seeking success as an actor, he must learn Broadway usage.

Placement.—Many writers do not treat this as a separate element, and they are correct in not doing so, for proper tone production and enunciation will lead to proper placement. We give it brief attention here because it is sometimes a convenient approach to the correction of certain vocal difficulties. If a person's voice seems "throaty," or "chesty," or "nasal," or too high or low pitched, it may be because placement is faulty. The term "placement" refers to the normal location in the mouth cavity in which word formation should take place. Most words should be formed well forward in the mouth, near the hard palate. There are exceptions to this, for instance in the formation of the "k" sound, which takes place at the soft palate, but in most cases it is true. If the lips, jaws, tongue, and teeth are properly active, and if breathing is correct, most words will be formed at the proper point. Run your tongue upward behind the upper front teeth. It will strike a ridge which runs across the hard palate. This is the center of the natural sounding board of the voice. Near it most words should take form. If this is done, you will avoid "throaty" and "chesty" tones on the one hand, and "nasal" or unnaturally high-pitched ones on the other.

Exercises for Placement

1. Say, "The tip of the tongue." You can hardly form these words distinctly without placing your voice properly, well forward in the mouth.
2. Hum vigorously the "m" sound, following it with an explosive "ah." Thus: "mmmmmmmmmmah!"
3. Say, "The rim of the lips." This phrase is likely to be spoken with correct placement, if distinctly uttered.
4. Place your hand before your lips, shaping it like the

mouthpiece of a trumpet, or imagine that you are speaking into such a mouthpiece. Speak into, or through, this mouthpiece. This will aid you in getting word formation properly forward.

As stated above, placement is really a result of correct breathing and enunciation, but the approach to it which we have suggested will prove helpful in establishing correct use of the voice.

Common Defects.—The discussion in this chapter has indicated a number of possible defects of vocalization and articulation, against which you should guard:

1. Defects due to improper tone production, which may be due to shallow breathing, insufficient activity of the diaphragm and abdominal muscles, failure to vocalize all of the breath, or other lack of breath control.
2. Defects due to construction of the throat and jaw muscles, such as thin, reedy tones, and harshness of tone.
3. Faulty enunciation, either not distinct enough, or too distinct.
4. Faulty pronunciation, incorrect sounding of vowels or consonants or wrong accents.
5. Faulty placement, resulting in abnormal tones.

Vocal Expression.—The voice, through changes in quality, force, pitch, and rate, is capable of giving expression to every shade of the speaker's meaning. We believe, however, in common with most present-day writers, that expression should not be studied mechanically, as it was during the last century, when every possible feeling or emotion was charted, and had assigned to it the exact tone and inflection which would express it. The proper way to develop expressiveness is through the fundamental qualities of delivery. In addition, the reading aloud of good literature, with the aim, of appreciating its meaning and of expressing that meaning orally, is a great aid.

For this purpose, most colleges and universities offer courses in the oral interpretation of literature. Aside from their purely artistic aims, these courses help to develop delivery which is expressive.

A knowledge of the vocal elements of expression is, however, of value, particularly in that it enables the instructor to explain certain defects of expression in vocal terms. For that reason we include a brief discussion of these elements.

Vocal Quality.—The distinction between the various vocal qualities, or kinds of tone, was originated about a century ago by Dr. James Rush, and has been followed by later writers.

The aspirate quality is one characterized by breathiness, or even by absence of vocalization, as in the whisper. Suspense, secrecy, intense feeling are suggested by it.

The guttural is a throaty quality, caused usually by some emotional conflict in the speaker. Huskiness of voice is similarly caused in many cases.

The pectoral is a deep, "chesty" tone, usually hollow and ghostlike in quality. It indicates fear, awe, and the like.

The nasal quality is an unpleasant, twanging tone. It may be due to adenoids or other blocking of the nasal passages. Assuming normal physical structure, proper placement will relieve this tone.

The oral is a "mouthy" tone, lacking volume and resonance.

The falsetto quality is simply abnormally high pitch.

The normal quality is that produced by a proper combination of breathing, breath control and articulation.

The orotund quality is like the normal except for the presence of greater volume and force, and more attention to distinctness of enunciation.

Obviously, for most practical speech purposes, the nor-

mal quality for conversation and the orotund quality for public address are best. Presence of the other qualities usually indicates too much emotional and physical tension, or some defect in voice production. These other qualities, however, have their occasional uses in expressing unusual emotional states.

Vocal Force.—Force refers to the intensity and volume of the tone. Changes in force are an important means of giving emphasis to what is said. Either increase or diminution of force brings about change, and consequently leads to emphasis.

Writers on the subject recognize three kinds, or degrees, of force, knowledge of which may be of assistance to the speaker:

The effusive tone is one of moderate, but sustained volume, suitable for the rendition of matter involving tranquillity, peace, smoothness, or reverence of feeling. It is not jerky, nor abrupt. The reading of psalms, for instance, would suggest the use of this type of force.

The expulsive tone involves energetic, abrupt force. It is used perhaps more frequently in public speaking than the effusive or the explosive types. The delivery of Beecher's *Liverpool Speech,* for instance, would demand for most passages the expulsive tone.

The explosive tone is simply a more forceful and more abrupt form than the expulsive. It may be used in passages of extreme emphasis, and requires considerable volume and intensity. Some of the climactic passages in Beecher's speech would require it.

In general, in considering the question of force, it is well to remember that mere noise is not necessarily emphatic. Subdued force is just as convincing, and many times more convincing than loudness. It is change, or variety in force which produces real emphasis. A continuous "bellowing," or a continuous use of the subdued manner is equally monotonous and unemphatic.

Vocal Pitch.—Pitch refers to the key of the voice. The high-pitched voice is one produced by rapid vibrations of the vocal cords, the low-pitched by slow vibrations. Children, adult women, and adult men all differ as classes in normal pitch, because of the different size and texture of the cords, and individuals in each class differ from each other. Each individual has a possible range of pitch to which his voice is adapted, and within that range, he may cultivate pitch variety.

There are two kinds of changes in pitch which may be employed in speech. The inflection we have already discussed in connection with our vocal exercises. It is a slide up or down the scale, carried out during the utterance of one syllable. The downward inflection usually indicates definiteness, finality, or certainty. The rising inflection usually indicates doubt, questioning, uncertainty. The circumflex indicates, as a rule, surprise, irony, or sarcasm.

In addition to inflections, or slides, we have definite "steps" in pitch which take place between syllables or words. The speaker raises or lowers his voice to a pitch different from that which he used in uttering his last syllable or word. Interested and emphatic speaking makes considerable use of this "step" in pitch. Dull and monotonous speaking does not.

Many inflections and "steps" in pitch mark vigorous, meaningful speaking. The speaker's mental attitude, his physical alertness and responsiveness, lead him to make use of these means of emphasis. Lack of pitch variety indicates lack of appreciation of the meaning of words as they are uttered.

Something should be said here of the overuse of the rising inflection. The speaker who is not thinking intensely of the meaning of that which he utters tends to fall into a monotonous rhythm of pitch changes, with all, or nearly

all phrases and sentences ending in a rising inflection. This "ministerial style" may be avoided if the speaker becomes conscious of meaning.

On the other hand, we occasionally hear a speaker who punctuates almost every word by a falling inflection. This is caused by failure to discriminate between words which are important and words which are not. Overuse of the falling inflection tires the audience and renders meaning obscure.

Variety in pitch, then, arises from the keen appreciation by the speaker of the meaning of what he is saying. It is an important means of emphasis.

Vocal Rate.—A proper rate of speech, one which will enable the speaker to deliver his ideas effectively, and which will enable the audience to absorb meaning, is important. Again, variety in rate is a means of emphasis.

The appropriate rate of utterance varies for different speakers and for different speech situations. Some people are capable of rapid, incisive, and clear speech, running as high as one hundred and fifty words a minute, or even more. Others fall far below this rate. The conformation of the vocal organs determines this. The size of the audience, their ability to hear and understand, the size of the room, and similar factors, also enter in. Generally, the larger the audience and the room, the more slowly the speaker should talk.

Sometimes too rapid a rate, a common fault of many young speakers, is caused because of failure to appreciate the full meaning of the words uttered. It may be corrected by developing an appreciation of meaning.

Changes in rate make for emphasis. A slowing down, or a speeding up from the normal rate makes a decided change, thus calling attention to what is being said at the moment.

The pause, a momentary cessation of utterance, has

emphatic values also. A pause calls attention to what is to follow. (At least, it does so if the pause is deliberate on the speaker's part, and not due to confusion or a slip of memory.)

The pause serves other purposes than emphasis. It allows the audience to absorb the meaning of the phrase just uttered, and it enables the speaker to take breath.

Finally, too many pauses break up the thought of the speech, while too few cause breathlessness on the speaker's part and lack of full comprehension on the part of the audience. The speaker should pause, ordinarily, at the end of each thought group, or group of words involving one idea.

Summary.—This brief explanation of the elements of vocal expression is given, not because knowledge of them is necessary to effective speaking, but because the terms involved are in more or less general use, and because they furnish instructor and student a definite terminology for criticism of details of delivery. We repeat that the best approach to expressive delivery is through development of the fundamental qualities of delivery—communicativeness, sincerity, and animation, as explained in Chapter XVIII.

QUESTIONS

1. Define the speaker's vocal aims. How do these differ from the aims of the singer or actor?
2. What are the elements of proper voice production?
3. Describe breathing for speech. Give some exercises.
4. What is meant by "openness of the tone passages"? Give some exercises.
5. How do speech vowels differ from song vowels? Give some exercises.
6. Describe proper enunciation.
7. Discuss the problem of pronunciation.
8. Explain "placement." Give some exercises.
9. Name some common defects of voice.
10. Discuss the best approach to vocal expressiveness.

11. Name and define the several vocal elements of expression.
12. Name and define the several vocal qualities.
13. Name and define the several degrees of force.
14. Discuss pitch, and explain the two kinds of pitch variation.
15. Discuss vocal rate and its relation to expression.

I. PRINCIPLES OF SPEECH COMPOSITION (SUMMARY)

TYPES OF SPEECHES	INFORMATIVE (Matters of Fact)	PERSUASIVE (Matters of Opinion)	ENTERTAINING (Fact and Opinion)
SPECIFIC PURPOSE—	Exact understanding or appreciation desired.	Exact conviction or action desired.	Exact trait of subject to be made entertaining.
ELEMENTS OF INTERESTINGNESS—	*Familiar*, concrete, striking, varied, vital.	*Vital*, familiar, striking, concrete, varied.	*Striking* (*the novel*), *familiar*, concrete, varied, vital.
MAIN IDEAS—	Must define; answer questions "How," "In What Way," "To What Extent." *Statements of fact.*	Must give "reasons why" and appeal to wants. *Statements of opinion.*	Must stress the novel and the familiar.
SPEECH DETAILS—	*Illustrations*, reiteration, examples, statistics, testimony—all on matters of fact.	*Examples*, testimony, statistics, illustrations, reiteration. On matters of opinion.	*Illustrations, examples*, reiteration, testimony, statistics. (Of novel-familiar kind.)
INTRODUCTION—	To arouse interest. Any of the forms.	To arouse interest. Any of the forms.	To arouse interest. Any of the forms.
CONCLUSION—	Main function is summary,	Functions usually both sum-	Rarely demands formal

	formal or informal. Any of the forms.	mary and appeal. Any of the forms.	summary; brief, good-humored close desirable. May be a tribute.
	EXAMPLES OF TYPE	EXAMPLES OF TYPE	EXAMPLES OF TYPE
PUBLIC SPEECHES—	Classroom Lecture Explanations and Descriptions The Oral Report (usually) Eulogies (usually) Speeches of: Dedication Commemoration Acceptance Presentation Sermons (occasionally)	Legal argument Political argument Informal discussion The debate The sales or promotional talk The inspirational talk The campaign speech The Revival Sermon Sermons (usually)	The after-dinner speech (usually) The popular lecture (usually) The travel talk (usually)
CONVERSATION—	Explanations, instructions to subordinates, informal reports, ordering goods, giving specifications, etc.	Sales talk, application for position, proposing change in policy, offer of employment, seeking privilege or or favor, etc.	Social conversation, where the end is merely delight or enjoyment.

Note: Elements of Interestingness and Speech Details are listed under each speech type in *approximate* order of importance for that type.

Appendix

II. Suggestions for Speech Subjects

The following list of subjects was compiled from those used by students in our beginning course, called *Principles of Effective Speaking,* at the University of Illinois. All of these subjects were used by our students during the first semester of the academic year 1927-28.

Informative Subjects.—

How sugar beets are raised
The making of the incandescent lamp
Clayton Anti-trust Act
The League of Nations
Social service camps
Milk supply of a city
Tariff policy of the U. S.
Aviation
Forest service
Moffet tunnel
Elmira Reformatory of N. Y.
Geneva conference
Fascism
The egocentric period
Mayor-council form of government
Russian Soviet
The Tungsten filament lamp
A nation-wide super-power system
Submarines
American Federation of Labor
Industrial management
The Babcock test
Foreign exchange
Causes of the American Revolution
Dawes plan
The R. O. T. C.
The vitaphone
Old Faithful geyser
How to study
Company unions
The manufacture of ice
Evolution
Federal Reserve System
Flood control
Boulder dam

Marxian socialism
Employee representation plans
World Court
Corrective gymnastics
The origin of the earth
The work of the Red Cross
The little theater
Water power
Great Lakes to Ocean waterway
Radio
Commercial aviation
Our border affairs with Canada
The Democratic Party
The manufacture of rubber
Automatic train control
The Dalton system in education
Fingerprinting
Manufacture of milk powder
How tooth paste is made
Our military policy
The single tax
How sedimentary rocks are formed
The dual nature of architecture
The better business bureau
House bricks
The telephone
Citizenship
The banjo in the modern orchestra
Japan's air force
Causes of the World War
Dual system of education
The floating university
Panama canal
Oil production
Chamberlin theory of the formation of the earth
Behaviorism
A rotary motor
The meaning of accessory response
The making of sheet steel by the continuous process
The Republican Party
Mormon religion
How to make a cedar chest
The organization of the General Motors Corporation
How phonograph records are made
Philadelphia-Camden suspension bridge
The city-manager plan and how it works
The Canadian wheat pool
The inquisition in Spain
The functions of the Interstate Commerce Commission
Modern laundry methods
How a phonograph reproduces sound

What happens to a car of grain in the Chicago market
Champaign-Urbana waterworks
How milk is pasteurized
How the Mississippi Delta can be saved
The differences between present and past universities
The construction of ready-built homes
Theory of double-entry bookkeeping
Personnel relations in factories
What the types of learning are
How watches are made
The development of wind power
How pottery is made
How the intramural department works
The functioning of the U. S. government
To show how we think
Our present immigration laws
The induction motor
Today's immigrants
Improvement of the toothbrush
Organization of State universities
Communism
The U. of I. Library
U. S. Geodetic Survey
Soccer as a sport
What present-day morals are
What poison gas is
How the Chicago police department is organized
How to make blasting powder
How to abate the mosquito in the Chicago vicinity
The compression method of securing casing head gasoline
The air mail system
The McNary-Haugen Bill
How to fly an airplane
The military policy of the U. S.
The difference between movies and the stage play
How to improve the automobile liability laws
The crawl stroke
How a crystalline lampshade is made
Forest conservation methods
The Batavia plan of individual instruction
Use of games in the second grade
What makes us laugh

The principle of diminishing returns
India
Training animals by machinery
Opium smoking in China
Organization of a music school
The third degree
Present immigration situation
Improvements in transportation
How to angle
The Los Angeles Aqueduct
Who controls radio?
The U. S. Supreme Court
How to manufacture films
Labor conditions in the U. S.
Methods of capital punishment
The Philippine situation
How to put up a radio
England's unwritten Constitution
Chicago's transportation system
Methods of flood relief
Making of Oriental rugs
Galileo and his works
Robert E. Lee
Pierre Marquette
Henry Clay
Yosemite Valley
Colonel House
Calvin Coolidge
The function of an oil jack
How a transit works
The proposed child labor amendment
Modernistic movement in literature
The correction of round shoulders
The structure of the atom
Political situation in China
Crime wave in the U. S.
The making of glass
Feudal system in England
Gang warfare methods
Magna Charta
Spartan education
Advertising cycles
Platinum substitutes
Railway safety signals
The industrial revolution
Ancient burials
Chicago's traffic laws
American policy in Nicaragua
How to amend the Constitution
Life history of a salmon
How to advertise
The U. S. Marines
Colonel Lindbergh
W. J. Bryan the orator
The negro race—its progress
Alexander Hamilton
Importance of good bookkeeping and accurate records

Boy Scouts
The Constitution
Charles M. Schwab
The American navy
Value of electric motors
Personality as an aid to success
Byrd's transatlantic flight
Accuracy in transit work
The hardship of polar exploration
The horrors of Ellis Island
Mussolini
Greek athletics
Helen of Troy
The Swiss Alps
James Watt
Thomas A. Edison
Helen Keller
Christianity
The Leviathan
The honor of a good name
Music
Shipwrecked
The unknown soldier
James J. Davis
Value of the farmer
A railroad locomotive
Science
The rubber industry
The Associated Press
Tragedy of the house of Romanoff
The new negro
Problems of modern Russia
True character of the medieval witch
The development of law
Georgian architecture
Lincoln as an orator
To show the wonders of erosion in the Garden of the Gods
Coal miners face a serious problem
Newton
How oil communities change
Theodore Roosevelt
Radio broadcasting
Stuart Pratt Sherman
Old Ironsides
U. S. Grant
The Gary steel mills
Child labor
Woodrow Wilson
Frances E. Willard
Andrew Jackson
Joan of Arc
The slums
Mooseheart home
Rufus Choate
Florence Nightingale
Nathan Hale
W. E. Gladstone
Hannibal
America's youth
Spenser the poet
Beethoven
Hazards of farming
Lorado Taft

Stephen A. Douglas
Mexico in revolt
The Grand Canyon
Flood control
Aviation's toll
The service of Charles W. Eliot to education
Housing conditions among the poor
The magnitude of Chicago's city beautiful plan
The romance of the steel mill
The horrors of an earthquake
Complexity of the modern skyscraper
The aid of the Y. M. C. A. to men students
Accountancy
Importance of railroads
Ocean liner
Museums and Zoos in education
Muscle Shoals
Bolshevism
Modern warfare
Women in industry
The Reign of Terror
Sinking of the Lusitania
Results of forest fires
Herrin gang wars
Desert sunsets
The European corn borer
Prisons
Mahatma Gandhi
Passion plays
War of 1870 in Europe
Roosevelt's Americanism
Psychology in medicine
The influence of Pasteur
Napoleon's declining years
Mark Twain as a benefactor of humanity
Drug addiction
Patrick Henry
Greek architecture
The farmer and radio
The cost of the World War
General John J. Pershing
The Mississippi flood region
The Isaac Walton league
Indiana politics

Persuasive Subjects.—

Compulsory military training
The Democratic Party is superior to the Republican Party
Aviation as a commercial and wartime activity
The U. S. should join the World Court
The U. S. should cancel the

The Kaiser was not the real cause of the World War
The U. S. should not join the League of Nations
The honor system
Forest preservation
Compulsory class attendance
Every boy should attend summer camps
Civil engineers should take a civil service examination
Automobile drivers should be examined
The Monroe Doctrine
Federal aid for farmers
Baumes Laws
Married women in industry
U. S. intervention in Mexico
Direct primaries
Commission government
The relation between science and religion
The presidency and third term
Federal Radio Commission
Short ballot
Aviation is safe
Church membership is essential
Speed limit of 45 miles per hour
debts owed to her by the Allied Powers
The theory of aviation
The Great Lakes Canal should be built
The eighteenth amendment
Severe punishment prevents crime
Philippine independence
The U. S. tariff policy
The Electoral College should be abolished
Large high schools are a failure
Movies are not educational
Labor unions are beneficial
Labor injunctions
Abolish capital punishment
1924 immigration laws
Extra territoriality in China
City manager plan
U. S. interference in Nicaragua
Government ownership of railroads
Five-day week in industry
Negro suffrage in the South
Abolition of Blue Laws
McNary-Haugen bill
Merchant marine
Immigration to U. S. should be abolished
Prohibition should not be an issue in next election

Farmers do not need aid
The jury system should be abolished
Religion should be taught in the schools
Japanese immigration
Transatlantic flights should be stopped
Child labor is beneficial
Intelligence tests
A Federal Department of Education
Good outlook for agriculture
Hear Lorado Taft
Buy public utility securities
Go to church
Subscribe to the Community Chest
Take English literature
Control your temper
Join the navy
Organize a playground
Read the newspapers
See America first
Attend the intercollegiate debates
Join the Red Cross
Join the Chamber of Commerce
Buy accident insurance
Read De Maupassant
Read the periodicals
Enter student activities
Follow a daily schedule
Separate air service
Congress should have power to repass by a two-thirds vote any law declared unconstitutional by the Supreme Court
Chicago drainage canal
Tobacco is harmful
The Oxford school system
Labor conditions in the East
Join the hospital association
Play a musical instrument
Mail your Christmas packages early
Vote
Study history
Study mathematics
Take a trip to Europe
Vote the Democratic ticket
Go to C. M. T. C.
Use shock absorbers on your car
Patronize your home town
Take a vacation in the West
Vote for Governor Lowden
Study a foreign language
Vote for Herbert Hoover
Vote for Al Smith
Make California your home
Have your eyes examined
Drink more water
Take a ride in an airplane

Visit the university power plant
Buy bonds
Learn to swim
Obey the traffic laws
Boost your own community
Avoid atheism
Invest in real estate
Have a hobby
Help the Salvation Army
Dress well
Use correct English
Join the Y. M. C. A.
Read fiction
Take setting-up exercises
Read the *New York Times*
Help enforce Prohibition
Help the poor
Buy life insurance
Attend art exhibitions
Subscribe to the Woodrow Wilson Foundation
Read good books
Study philosophy
Go into farming
Read Balzac
Visit Gettysburg
Observe health rules
Stop smoking

Entertainment Subjects.—

The new Ford
Fashion
Imagination
Superstitions
How to live 100 years
Adam
Mules
Women in politics
Temper
Brain fever
Bridge players
Visit the penny arcade
Chicago
Lies
Spending a hundred million dollars
Weddings
Stamps
Snoring
Vacations
Worry
Dominance of women
Communication with Mars
Clothes make the man
Psychology
Musical comedies
The plumber
Perfect behavior
Spinsters
The past generation
Utility of the handkerchief
Half hour in a subway
Quack doctors
Etiquette
The potato-bug machine
Foolish questions
Folk songs
Justice of the Peace Courts

Barber shops
Old soldiers
The modern generation
Cross-word puzzles
Tornadoes
The U. of I. and Athens
An extra in the movies
Experiences of a chain-store manager
Social climbers
Breaking even at Christmas
An excused absence
Hypnotism
Boxing
Joys of being a Scout Master
Daydreams
Radium
The American Indian
Playgrounds
Social Utopias
Art of polite lying
Publicity
Choosing a profession
Hero worship
The problem of neckties
A bull fight
Be a bricklayer
Haste makes waste
Cosmetics
The cycle of civilization
Tact
Eggs
The poor old weather
Fashions old and new
Usefulness of college students
Dramatics
Ku Klux Klan
Blue Laws
The Boy Scout movement
Modern diplomacy
Japanese artistry
Oxford
Campaign speeches
Success
Mosquitos
Personalities
Military training

III. SUGGESTED LIST OF ASSIGNMENTS

Conditions in different colleges and universities differ so widely in respect to the length of terms, and the number of hours devoted each week to class meetings, to say nothing of the different methods employed by instructors, that no standard list of assignments will fit every local situation. However, we append herewith the

assignments which we follow at Illinois, where Public Speaking 1 is a three-hour course running for a semester. The actual number of class meetings is about forty-five, allowing for vacations.

We believe that concentration on the text for the first few weeks of the semester, followed by practice in preparing and delivering the various types of speeches, is a good plan. Some teachers, of course, prefer to distribute their textbook work throughout the term.

Our classes are divided, for speech practice, into five groups. Each round of speeches follows at regular two-week intervals during the practice period, with one day between each two periods for special practice in delivery, for which purpose two of the speeches in the back part of the book are used. Definite dates for the submission by the student of proposed speech topics and of outlines are provided. All of this may seem over mechanical and rigid to some, but we find that a definite schedule promotes efficient teaching and efficient work on the part of the student.

With no thought of implying that this schedule has any marked superiority over any other one, we submit it for the use of those who find it available.

Class Meeting	*Assignment*	*Outlines, Topics, Etc.*[1]

[1] Individual instructors assign short written or oral exercises from day to day during the first three weeks. Considerable informal speaking from the platform, discussing the principles of the text, is done during these weeks.

During the first persuasive speeches, speakers are questioned by members of the audience.

During the second persuasive speeches, the audience votes on the effectiveness of the "immediate action" talks.

During the final speeches, impromptu talks are called for by the instructor upon one of the subjects discussed each day.

These and other devices are used to vary the formal criticism, written and oral, by the instructor and members of the class.

1.	Lecture by instructor	
2.	Chapters I, 11	
3.	Chapters III, IV	6 topics for Expository Speech
4.	Chapters V, VI	Approved topics returned
5.	Chapters VII, VIII	Read Chapter XVI, Parts I, II
6.	Chapters IX, X	Read Chapter XVI, Part III
7.	Chapters XI, XII	
8.	Chapters XVII, XVIII	Outlines, Expository Speeches, 6 topics, "vivid" Informative Speeches.
9.	Written Quiz	Outlines, topics returned.
10-14.	Informative Speeches (Expository). Groups 1, 2, 3, 4, 5. (4-minute time limit.) Read Chapter XIII prior to Meeting No. 12.	Outlines, Informative Speeches for vividness, topics for Persuasive Speeches (arguments), due Meeting No. 12.
15.	Delivery Practice, memorized selections from *The Lost Arts.* Chapter XIX	
16-20.	Informative Speeches (For Vividness). Groups 2, 3, 4, 5, 1. (4-minute time limit).	Outlines of Persuasive Speeches (arguments), topics for Persuasive Speeches (seeking immediate action), due Meeting No. 18.
21.	Delivery Practice, *Lost Arts selections.* Chapter XX.	

22-26.	Persuasive Speeches (Informal arguments between individuals). Groups 3, 4, 5, 1, 2. (5-minute time limit). Read Chapter XIV prior to meeting No. 24.	Outlines of Persuasive Speeches (seeking immediate action), and topics for Entertainment Speeches, due Meeting No. 24.
27.	Delivery Practice, *Liverpool Speech* selections memorized.	
28-32.	Persuasive Speeches (Immediate Action sought). Groups 4, 5, 1, 2, 3. (5-minute time limit). Read Chapter XV prior to Meeting No. 30.	Entertainment Outlines, Final topics (speech types assigned by instructor) due Meeting No. 30.
33.	Delivery Practice. *Liverpool Speech* selections.	
34-36.	Three meetings only. Entertainment Speeches. Groups 5, 1, 2, 3, 4. (3½-minute time limit).	Final Speech Outlines due, Meeting No. 35.
37, 38.	Final Delivery Practice. *Liverpool Speech* selections.	
39-45.	Final Speeches. Groups 1, 2, 3, 4, 5. (7-minute time limit).	

SPEECH MODELS FOR ANALYSIS AND DELIVERY PRACTICE

THE PHYSICS OF ELECTRIC LIGHT AND POWER[1]

HAROLD V. BOZELL

This speech was planned for delivery to high school classes in physics. It illustrates the effective use of the familiar in informative speeches.

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1. You have doubtless been told many times in your course in physics of the relation of the physical laws and the physical phenomena you are studying to things that are happening in everyday life all around us. Or, in other words, physics is a science which explains the reasons for much that happens all around us. But also physics is a science in which new principles are constantly being discovered and then adapted and put to work to accomplish things for our use and enjoyment. You have seen the physical laws of levers put into practice in the crowbar used by the laborer, and in the grocer's scales. You see principles of physics used in toys for children—the doll that can't fall down, floating animals, and all mechanical toys. You see the principles of physics applied in scenic railways, for example, the energy of the scenic railway car at the top is turned

[1] This speech was published in the *Speakers' Handbook* of the National Electric Light Association, 1926.

into kinetic energy as it flies downhill, and this kinetic energy enables it to climb the next hill. Physics explains why ships float and why and how balloons can be operated. Physics is the science that led us to the development of radio. The physics of light is used in the making of eyeglasses and microscopes, the physics of sound in pipe organs and pianos. Physics explains why you can see the steam from a distant steam whistle before you hear the sound. Water supply systems that have water towers or tanks utilize the principle of physics that high hydrostatic pressure can be maintained at any given level in the system by having a small supply in an elevated tank—all the water doesn't have to be there. There are hundreds of demonstrations every day of the relation of physics to the things we see and use and do in life. One could talk for hours merely naming them. But enough have been related to emphasize the relation of physics to everyday life. And you have been shown from time to time how a better knowledge of the principles of physics in these various cases makes it possible to get better results from or greater perfection in these things that are based on physical principles.

2. The greatest single demonstration of the relation of physics to everyday things is the electric light and power industry. From beginning to end there is hardly any principle of physics, unless it be some of those in the physics of sound, that does not find some practical application in giving that electric service which has done so much to make our lives both easier and more enjoyable. As a matter of fact, it was the wonderful experimental and analytical work done by some of the earlier physicists which made possible the development of electric light and power. You have learned the remarkable discoveries of Volta, Faraday, Henry and Ohm, of Gauss, of Oersted, of Ampere and of Joule. It was

the work these men did that gave us our first knowledge of electricity, and in the strictly electrical side of the electrical industry we find their work brought to practical application. In more recent times the work of Maxwell and of Lord Kelvin, two outstanding physicists, must be mentioned. And among physicists still alive and making contributions which are constantly being put to practical application in the electrical world are such men as Sir J. J. Thomson and Sir Ernest Rutherford of Cambridge, England, and Dr. Whitney and Dr. Irving Langmuir of this country. The great Edison classes himself not so much as a physicist as an inventor, yet we all realize that his work has always been based on fundamental physical principles.

3. Developing, as it did, from the work of these famous physicists, the electric light and power industry was first considered a branch of physics, and it is not many years since most of the electrical engineering courses in colleges were administered by men whose titles were "Professor of Physics and Electrical Engineering." For the engineer really is the man who takes the physical principles and designs equipment and systems to use these principles most efficiently and most economically.

The whole basis of electric light and power, of course, lies in the electricity and magnetism part of your physics. More specifically, the discovery that passing a wire through a magnetic field generates an electrical pressure and, consequently, an electric current is really the basic discovery from which all electric service has been built. But it will probably be of interest to show in a short discussion how closely related all the other departments of physics are to this great industry, without which it would be practically impossible to conduct our modern lives.

There are two principal kinds of power plants for making electricity. One of these is a steam power plant;

the other is a hydro-electric or water-power plant. There is also a third kind of increasing importance in smaller plants and that is the oil-engine or gas-engine plant.

4. A hydro-electric plant is primarily merely a method of changing the potential energy of water into kinetic energy and therefore mechanical power. This mechanical power is, in turn, changed into electrical. It is, you see, nothing but the application of a simple law of physics. We have energy in water at some height or elevation above some lower level of water. We let this water fall through water wheels and the engineer calculates how much energy he has in the water and then whether he can afford to spend the necessary money to get that potential energy of the water turned into electrical energy. As you know, the higher the water is, the more energy there is in it, and in order to get the greatest possible height, the engineer builds dams, except in such rare instances as Niagara Falls, where a natural waterfall already exists. In order to make the flow of water uniform so he will have a continued supply of electrical energy, he sometimes has to build lakes to store the water when the stream flow is high, in order to have water when the stream flow is low. Thus it is a problem both of engineering and of money to produce the best and most economical water power.

In addition to this simple law of potential energy and how to change it into kinetic energy, the engineer must also know his physics of hydrostatic pressure in order to determine how strong to build his dam and how heavy to build his pipes which carry the water at the bottom. He must be able to calculate the velocity of falling water from his laws of velocity of falling bodies. And in designing his hydraulic turbines he must base his calculations on the principle that the power he will get will be the pressure of this water, that is, its force, acting at a

given radius and at a certain speed, as all of you know from your study of power in rotating motion.

5. The principal other method of building power plants to generate electricity depends on the physics of heat. In these power plants we make steam and make it operate a steam engine, or today more frequently a steam turbine. But again we depend upon the simple laws of physics. We boil water to make steam. We do that in a confined space which is called a boiler. And you know that when we boil water in a confined space the pressure goes up and that we have to raise the water to a higher temperature to make it boil into steam when we do it under pressure. Today we raise steam as high as 750 deg. rather than the 212 deg. we need at atmospheric pressure. The pressures in general use commercially are as great as 600 lb. per square inch, compared with the atmospheric pressure of 15 lb. per square inch. In some smaller units a pressure of 1200 pounds is used, but while such machines are in commercial use, they are still in what might be called the practical experimental stage and are not yet generally accepted. It is just a case of higher physics to make the calculations to find what temperature is necessary to boil water at a given pressure. And also it is just some more physics to calculate how many b.t.u. must be used to make a certain amount of steam at a certain temperature and pressure. Raising the water from some given temperature up to boiling takes a certain temperature and pressure. Raising the water from some given temperature up to boiling takes a certain amount, then the latent heat of vaporization must be added, and then usually today we superheat the steam, that is raise the temperature of the steam vapor itself still higher, before it is actually used in the turbine. When the steam gets into the steam turbine or the steam engine it is again the physical laws of expanding gases which

allow us to determine how much power we can get and to help us design the turbine or the generator to get the most power. We know that as hot gases expand they do work and also at the same time they cool—so our heat energy is turned into mechanical energy—again a law of physics.

In either case—hydraulic or steam—we have turned some form of energy into mechanical energy, and this in turn is used to develop electrical energy in the generator.

6. We hear a deal these days about water-power development, the statement frequently being made that there are millions of horsepower of water power available which would produce very cheap energy and eliminate the necessity of using coal. You will be interested to know just exactly what the situation is about water power. In the first place, about 72 per cent of the water power of the country is west of the Mississippi and about 75 per cent of the people and 75 per cent of the industry of the United States are east of the Mississippi. Also, water power is not necessarily cheap. It costs a great deal of money to build dams and to flood large areas of country to make the necessary storage lakes, and to build the water-power plants. Frequently, the cost is so high that the interest on the money invested is more than the cost of coal and of operation of a steam-power plant. Again, water power is frequently very far away from the place where it is desired to use electrical energy. This means that costly transmission lines must be built and maintained. Also, on account of the variation in the flow of the rivers, the water-power plant is often not fully useful part of the year. So all of this means that water power is useful in its place only when it is economical to develop. Also, there is another interesting fact. It has been figured out that if all of the water power in the United States, that could be developed economically, were developed by

1935 the people of the United States would be using absolutely all of this and within a short time thereafter we would need as many steam-power plants as we now have. So remember that both water-power plants and steam-power plants are necessary and that while every time it is possible to use water power in place of steam it is being done, we must continue to have both of them working for us to give us the amount of electricity we need.

7. The third kind of plant is based on the same physics principles as the gasoline engine in the automobile or the airplane. In what is known as the Diesel engine, or oil engine, oil is drawn into the cylinder in a vaporized condition or as a spray mixed with air and is then ignited, that is, set on fire, and when it explodes or burns it expands and does work. In this engine the pressures inside the cylinders are very high. In gas engines the gas is fed directly into the cylinder and then ignited. In these engines the pressures are usually much lower and the cylinders are very large. Because the fuel is burned right inside of the cylinder in the internal combustion engine, it is possible to get more of the heat energy turned into mechanical energy than it is when we have to transfer the heat from the fuel into steam and use it in steam engines or turbines. But, so far, engineers have been able to produce satisfactory internal combustion engines of a large enough size to make them available for only the smaller plants. Again, the laws of physics enter every detail of the mechanical design of these large machines, the water wheels, the steam turbines and engines, and the generators. The engineer has to calculate from his laws of circular motion what centrifugal forces are operating to pull the machine apart, so that he may design it strong enough to resist them. He must know about this modulus of elasticity which you have probably determined by experimenting

in your laboratory, for naturally the metal must not be allowed to reach the elastic limit, or the machine would first become warped and then break to pieces.

8. He also has to know how to calculate the strength of the cylinders and other parts of turbines and engines so that they will satisfactorily hold the high pressures which are being used. And he must know how to calculate and allow for expansion and contraction of pipes and all metal parts, for the range of temperature to which all these are subjected is very large.

The electric generator itself is a combination of wires and magnets, so arranged as to make maximum use of the principle that if you move a wire in a magnetic field you generate an electromotive force. The engineer, of course, designs the electric generator so that he can get the greatest amount of magnetism and the greatest number of wires operating at the highest safe speed to utilize the principle that you know—that the amount of electromotive force produced depends upon the length of wire, the amount of magnetism and the speed with which the wire goes through the magnetic field.

A very complete knowledge of the laws of magnetism is necessary for anyone who tries to design an electric generator. And the engineer has supplemented his knowledge of physical laws with data obtained from a large number of experiments to help him determine the proportions of the various parts of an electric generator in order that he may build a machine to do a certain amount of work with the minimum of iron and copper and therefore of cost.

9. If you have seen any of the large modern machines, either water-driven or steam-driven, you know they are really huge affairs. Some of the largest are 80,000 to 100,000 h.p.—in one machine. And a large machine like that, with the accompanying small equipment, costs about a million dollars. So you can see that small laws

of physics applied in a big way cost money and call for real ability in the engineers to see that the money is spent wisely.

A talk on electric light and power today might be thought incomplete if there were no mention made of the word "superpower," because that word is being used so much today. But superpower merely means the building of large power plants to get the maximum efficiency of these very large machines and the inter-connecting of those large power plants by the use of transmission lines in order to produce what is really a larger generating system. Thus, if a machine breaks down in one plant, other plants in the interconnected system may be called upon to supply electricity while that machine is being fixed. The total amount of machinery necessary in a given territory is therefore smaller than would be the case if each plant had to have necessary spare equipment to take care of all emergencies. There are also other general but important benefits from this type of development. This practice has been followed by the electric light and power industry for a good many years, but with the huge machines now available and with the large amounts of power generated and used, this type of development in the electric light and power industry has gradually grown to be known by the one word—superpower.

10. Having the electricity generated, our next concern is to deliver it to the people who wish to use it. Again, that which we do is determined almost entirely by laws of physics and always with a consideration of what the cost is to be. For instance, Ohm's law that you have learned—that the voltage drop from one point to another is proportional to the current flowing and to the resistance of the conductor—is the most important consideration in the delivery of power. Naturally, we want to deliver the power with the least amount of loss, and again

the law of physics comes in—that to keep the resistance to a minimum we must have a large conductor. But a large conductor costs money, so we must make a balance between the cost of the electricity we lose and the interest on the money we invest. Lord Kelvin, the great physicist, made a mathematical analysis of this problem and determined that, with other conditions being equal, the most economical point is reached when the cost of the power lost is equal to the interest on the money invested in the line which carries the power. And then another law of physics comes in—that if we double the electromotive force, with a given amount of current we double the power. So the engineers have been designing equipment to operate at high voltages, and today transmission lines are in operation with voltages as high as 220,000 volts. These high voltages, of course, are transformed down to much lower voltages—usually 110 volts—before the electric circuit is brought into our residences, and into somewhat higher voltages than for residences—220 volts to 13,000 volts—when it is used in industrial plants for power.

11. Physical laws other than those of electricity and magnetism are also used in connection with the transmitting and distributing circuits. In designing transmission lines we must calculate the forces that act upon the transmission towers and poles in order to hold the wires up and must design these towers and poles in such a way and brace them in such a way that the sum of all the forces acting at a given point is zero, thus giving us, as you know, stability.

It often surprises people to know how much it costs to deliver the electrical energy after it is once made at the power houses. Think of the miles and miles of valuable copper wires and cables, the poles and towers, and in large cities the costly underground cables and conduit—a regular maze. And all this has to be kept repaired

and operated. So that, with electrical energy it is just like potatoes or grapefruit—it may not cost very much to buy a potato or a grapefruit where it grows, but it does cost a good deal to ship it to market and finally to deliver it at the kitchen door.

When we come to the uses of electrical energy, again it is largely physics which lies at the base of the electrical equipment. Primarily, the physical laws in all the electrical equipment we use are two: The first is, that if a current passes through any conductor it heats that conductor, the amount of heat being proportional to the resistance and the square of the current. The other is, that if a current is flowing in a wire in a magnetic field, the wire tends to be pushed aside.

12. From the first of these two principles we have developed the electric lamp. For the electric lamp is nothing more nor less than a heated wire—in this case heated hot enough so that it becomes bright. To perfect the electric lamp physicists have worked years and years to develop a wire which will not melt or evaporate at the very high temperature necessary to produce the best light. This principle is also used in the portable electric radiant heater which is so common today, in the electric heating pad, in the electric toaster stove, in the electric percolator, the curling iron, the electric laundry iron and numerous other devices that are so common today. It is also used in the electric furnace which makes possible the production of the best kind of steel, and also which makes possible the manufacture of carborundum and other hard products from which we make grinding wheels.

This principle of heating—and it all goes back to Joule's law—is also used extensively in obtaining accurately controlled heat to temper metals and to dry and cure products of all kinds. It also, of course, is the basis of the electric range for cooking—which is proving so

useful, particularly in the western part of the United States, in scattered regions where there is no gas, on farms, etc.

13. The second of these two principles of physics which play such a great part in rendering practical service to users, namely, that a wire carrying current in a magnetic field is given a side push, is the basis of all electric motors. Like the generator, the motor is a machine which includes a combination of magnets surrounding a large number of wires mounted on a rotating part so that the resulting side push rotates the "armature," as it is called, and thus produces mechanical energy. From the electric motor we have the street car, the electric locomotive, the elevator; we have electric fans, vacuum cleaners, electrically driven sewing machines, electric egg-beaters, dough-mixers and similar devices for the household.

To be sure, each of these developments involves other principles of physics. For example, the elevator has its counter balance, involving the laws of pulleys. The street car and train have their friction brakes, involving complete knowledge of the laws of friction, not only between the brake shoe and the wheels, but also between the wheels and the tracks. In the vacuum cleaner the entire principle of suction is involved.

There are countless other services that electricity has made possible, but if you will examine into them to learn exactly what they are, you will find that these two simple principles, dating from Joule and Faraday, are the basis of most of them.

14. As stated earlier, the physics of light is also useful in the service rendered by the electric light and power industry. After light is once produced by the heated electric filament in the electric lamp, it must then be controlled and distributed in such a way as to make it most useful. The various globes and reflectors which are used

in so many of our lighting fixtures are all designed to control the light according to the laws of refraction and reflection. Think of the strong electric searchlights today, too. These are made with very strong light sources, of course, but the great intensity of the beam is obtained by exact design of the big reflectors and all depend on the single principle or law of angles of incidence and reflection.

This talk so far has possibly seemed to you somewhat in the nature of merely some more physics, but its purpose has been to indicate how closely related to the great light and power industry and the work it is doing are the fundamental principles you are studying in your physics courses. It is by more complete understanding of these physics principles that you learn most about the things that are going on around you. It would be easy to talk for hours, showing more and more physics principles used in generating, distributing and using electrical energy, but along that line perhaps enough has been said. You will find it interesting—and valuable, too—to notice the various electrical contrivances and see how many principles and laws of physics you can find put to practical use for you.

15. It is worth while pointing out, however, that the electric light and power industry still expects to improve its efficiency, that is, to make electric service more economical, from still further discoveries which the physicists—and the chemists—in their continued research will make. It is not always possible to foretell what a discovery in physics may mean years from now after some practical application may have been found for the new fact unearthed. Most discoveries may seem to have only scientific interest today, but later years will show that many of them have been put to practical use. Faraday's epoch-making discovery seemed at the time only a pretty experiment, but see what has resulted!

Lest you might infer that the electric light and power industry is all pure science, let it be emphasized again that it is a business which science and engineering have made possible. Doubtless in other courses you are learning about business, and have heard something about the business side of the electric light and power industry and similar businesses. To turn physics and electrical engineering into electric light and power industry takes money—millions and even billions of dollars are needed to build the power houses and the transmission and distribution lines, in order to generate electricity and get the service to the customer. Already in the United States alone there is invested about seven billion dollars in power plants, transmission lines and distribution systems. Naturally, a part of the cost of the electric light and power service is to pay interest on this very large amount of money and also the cost of keeping all of this equipment in repair. In addition, large quantities of coal have to be bought and men have to be paid to operate these plants. In other words, we can't get something for nothing.

16. On the other hand, by the better engineering application of the principles of physics, the actual cost of electric service has been constantly reduced. In addition to the lowered cost, due to better engineering, there has also been better business development, that is, making more uses possible and showing people how to use electricity for their own benefit, and this has helped reduce the unit cost, for it is cheaper to manufacture in large quantities. You have all learned in your own homes how the price of almost everything that enters our lives has risen in the past ten years. As a matter of fact, the average cost of everything that enters our cost of living is about 70 per cent higher than in 1914. And yet the average cost of electric light and power service has been reduced in those ten years over 8½ per cent.

Great as the electrical industry has grown, less than half of the population of the United States lives in electrically lighted dwellings. Only 12 per cent of the six million farms of the United States have electricity available to them at present. Think what it will mean when much of the work of farm chores is done electrically! Hundreds of thousands of homes that have electricity do not have electric irons. More hundreds of thousands have no toasters. All together, in millions of homes brooms are still used in place of vacuum cleaners, washtubs with hard labor used in place of washing machines. There are only 125,000 electric refrigerators in the fourteen million homes that have electricity. So you can see that there is still much to be done to spread the use of the electric service which has already been developed, to say nothing of the new electric services which are being developed every year. It is wonderful to have all the comfort and service we now have from the use of electricity, but a few years from now will see it doing even more for us. You must remember that the whole electric light and power industry as a business is only a little over forty years old. At that, it is almost as old as any real knowledge of electricity and magnetism as a part of physics. So there is still plenty of opportunity for new things to develop, and by the time you are forty years older the things that will have happened in the development of electric service are impossible of prediction today.

17. The inventive genius of America, inspired as it is under our system of giving reward to those who develop our science and our business for the good of the general public, has made possible from these fundamental physics principles developed into engineering facts what is perhaps the most wonderful service that the world has ever known. It is having a remarkable effect upon our civilization; it is making life more comfortable and more

enjoyable; it is making things possible which were not heretofore even dreamed of—and all at a cost to the individual which is very small. And the United States has been the most progressive of all countries in the development of this electric service. As a matter of fact, we generate and use in the United States more electricity than is used in all the rest of the world combined.

So when you in your daily lives use electricity or see the uses to which it is put, you can always think of this wonderful development being based on the simple principles of physics which you have been studying in your course here. And also, let us hope, some of you will discover or develop some new principle of physics which will make even more wonderful things possible.

THE PORT OF NEW YORK[1]

BY

EUGENE HARVEY OUTERBRIDGE

Eugene Harvey Outerbridge, business man and director of a number of companies, is a former president of the Chamber of Commerce of the State of New York and former chairman of the Port of New York Authority. The following address was delivered by Mr. Outerbridge, over the radio, at Newark, N. J., April 5, 1922.

Mr. Outerbridge has made especially good use of the principles underlying effectiveness in speech. The speech is full of the elements of interestingness. It is one of the best informative speeches to come within the experience of the authors.

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1. FELLOW CITIZENS:—Broadcasting great distances by radio marks so big an advance in the arts and sciences which contribute to the advancement of civilization that the use made of it should be commensurate with its value and importance.

We Americans are rather prone to accept these great achievements as a matter of course, without making any great stir or without organizing ourselves to properly celebrate such things, as would certainly be done almost anywhere else in the world.

I have been asked to talk about the Port of New York; that is a big enough and important enough subject

[1] Printed by permission of the author.

to everyone within reach of my voice to justify the use of this great invention as the means of telling the story.

It is probable, however, that a large majority who may be listening have no realization at the moment that the Port of New York has a personal significance to them and touches intimately the home life of everyone.

Everyone knows the City of New York as a sort of magnet, exercising an irresistible attraction to people all over the country to come and pay a visit whenever they can. All who have ever been here and many who have only heard of it have a romantic appreciation of its attractions. It is recognized as a unique place. The Port of New York is little known but is not less romantic or unique.

The word "port" is generally regarded as synonymous with a single harbor on which is situated some single city. The Port of New York, unlike any other on this continent if not in the world, has not less than six distinct harbors—the Lower and Upper Bays, Newark Bay, Jamaica Bay and Flushing Bay and Raritan Bay, each one almost as large as any ordinary harbor, and all connected by a series of sheltered waterways which together furnish shore lines about 900 miles in length, and the Port District embraces 105 separate municipalities, of which about half border directly on some portion of the waters of the Port. One of these municipalities is Newark, with about 420,000 population, where this splendid broadcasting station is located.

2. Traveling ten hours a day on a vessel of ten knots speed, it would take eight days to merely coast along the shore lines of the waters of the port, or the average time of a fast trans-atlantic steamer on a voyage to Europe. If stretched out along the Atlantic Coast, New York's water front would reach almost from Charleston, S. C., to Boston, and in a westerly direction on an airline, it

would extend from New York to a point more than a 100 miles west of Chicago.

Such a trip discloses a variety of scenes of commercial and industrial activities that are both amazing and entrancing. The Island of Manhattan furnishes its wonderful skyline with the architectural beauty of its great buildings. The shores of the Hudson and East rivers on each side are like a checkerboard with piers, industries and shipping, and at many other points great industrial establishments, railroad termini and steamship berthings show activities on a bewildering scale, for it must be remembered that more than half of the total commerce of the nation passes through this, its chief gateway, and the productions of its industries equal 10 per cent of the total manufactures of the entire United States; that over seventy-five millions of tons of freight enter, pass through and leave the Port by railroad transportation every year; that forty-five million tons enter or leave by steamships every year; that an ocean steamer enters or leaves the Port every twenty minutes during daylight hours every day in the year, and yet as our little steamer passes on our voyage round the Port we come to green pastures and wooded hills and sandy beaches and miles of available water-front land, which, when developed and furnished with land and water transportation facilities properly related to each other, will be capable of handling many times the volume of domestic and foreign commerce expressed in the figures above referred to.

3. But some one will ask how does all this affect me and come into my home life?

In the first place, it requires annually more than four million tons of food products alone to supply the eight million people in the Port District, and this population is increasing rapidly every year. In addition, all of the materials for housing, clothing and completing the home

life of the people have to be produced and supplied for their needs.

Few people have stopped to think where the vast supplies come from that are purchased and consumed by the eight million people in the Port District. Few people outside the Port District realize what an immense and constant market these needs produce for the products and activities of the people of the rest of the country.

The district consumes two million six hundred and seventy thousand quarts of fluid milk per day, equal to nearly one billion quarts per year, and this is the product of approximately four hundred and twenty thousand cows from forty thousand different dairy farms.

Nearly one-half a million pounds of butter is needed daily, and this is drawn from the following States, named in the order in which the quantities come—Minnesota, Illinois, Iowa, Nebraska, Ohio, Wisconsin, New York, Indiana, Michigan, Canada.

The consumption of flour in the district in the year 1920 was one billion, four hundred and eleven million, two hundred thousand pounds, and to produce the amount of wheat from which this was made approximately two millions of acres of grain fields were required, the Middle West supplying all of this commodity.

Of fresh meats, excluding poultry, the consumption in 1920 was nearly one billion pounds.

Of white potatoes, the receipts in 1920 were over seven hundred and thirty-three million pounds, and of other vegetables about seven hundred and fifty million pounds.

Receipts of live and dressed poultry were over two hundred and fifty-six million pounds.

Dried fruits over fifty million pounds.

Dried peas and beans seventy million pounds, and of eggs over one hundred and fifty-six million dozen, making an average daily consumption of over five million eggs.

4. This huge supply comes from more different States in the Union than does the supply of any other one commodity. The following are the principal sources in the order of their importance: Illinois, Iowa, Indiana, Ohio, Missouri, New York, California, Tennessee, Kansas, Pennsylvania, Kentucky, Texas and Michigan. Illinois sends one-fifth of the total supply, and Iowa and Indiana each about one-half as much as Illinois.

It will therefore be seen that whether one is a resident and consumer in the Port District, or producer or dealer in the vast regions of the country to the West and South, these great needs and this great market directly or indirectly affect the business and prosperity of all.

Furthermore, the prices which the process of trade establish in this great center have a powerful influence upon prices over much of the country. Again, the standards of style and quality that are established here exercise a potent influence all over the country, in small towns as well as in large cities.

It is well known that the women of the country like to feel that their hats and cloaks and suits bear the label of one of the well-known New York establishments, and the buyers of the western wholesale and retail stores are alive to the value of such trademarks.

Trade and commerce, like flowing water, seek the channels of least resistance. The valleys of the Mohawk and the Hudson River furnished the easiest natural traffic route from the West and the Great Lakes to the Atlantic seaboard. This was recognized in the earliest period of our railroad building, and by the State of New York when it built the Erie Canal. Now the State of New York has completed the great Barge Canal, a splendid waterway with modern terminals, and at its seaboard end in the Port of New York a great two-million-bushel elevator for grain. New York puts this

great waterway at the disposal of the nation free of tolls.

It is therefore through the combination of so many natural economic advantages that this has become the great port and the great consuming and distributing market of the nation.

5. The natural advantages were so extensive that for many years no one seemed to appreciate the necessity for any particular form of planning for the continued use of them, but with the advance in science and invention and the changes in the methods of transportation, and with the unparalleled growth and expansion which has created congestion at some points, it has made necessary the planning of a comprehensive and scientific system for the terminal operations of the port, in order that saving in time and money may be effected in the handling of business and in order that the needs of an expanding population within and without the immediate Port District may be promptly and efficiently taken care of, and especially in order that the cost of living and of doing all business in the port may be reduced to the most economical unit. The States of New York and New Jersey have realized their responsibility in this matter, and on April 30, 1922, entered into a compact, subsequently ratified by the Federal Congress and approved by President Harding, creating the new Port District and establishing a Port Authority for its future development, and in March, 1922, the two states adopted the comprehensive physical plans recommended by the Port Authority. These plans will mean ultimately an expenditure over a period of years.

6. Changes in methods and customs, improvements and economies by a better co-ordination of existing facilities, and the creation of new and improved facilities, will be developed gradually so as not to dislocate business as it must be carried on from day to day.

I hope I have shown in these remarks that the Port of New York is not a matter of local interest only to those in the Port District, but of tremendous interest to the business people of the greater part of the nation; so also these great plans which the States of New York and New Jersey have now officialized for the scientific and economic development of the future of this great port should command the sympathy and the interest and support of the vast number of people who will share in the benefits to be accomplished.

The proper development of the Port of New York is indeed a problem of national importance, and the Port Authority will be glad to furnish information regarding the plans to which I have referred if a request is addressed to 11 Broadway, New York.

We should be pleased to hear from the business men and producers and those generally interested who are listening in tonight.

SPEECH IN THE PHILHARMONIC HALL LIVERPOOL, ENGLAND [1]

October 16, 1863

HENRY WARD BEECHER

This is Beecher's famous Liverpool speech referred to in Chapters II and V. In dividing the text into sections of convenient length for delivery practice, we have slightly changed the original paragraphing.

The frequent interruptions, indicated in italicized letters within parentheses, bear testimony to the violence of the opposition faced by Mr. Beecher, and his methods of dealing with it to his consummate persuasive skill.

This speech stands as one of the great models of persuasive speaking in English or in any other tongue. The student should study it in detail in order to appreciate the speaker's command of his subject and mastery of rhetorical technique.

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1. For more than twenty-five years I have been made perfectly familiar with popular assemblies in all parts of my country except the extreme South. There has not for the whole of that time been a single day of my life when it would have been safe for me to go south of Mason's and Dixon's line in my own country, and all for one reason: my solemn, earnest, persistent testimony against that which I consider to be the most

[1] *Patriotic Addresses,* by Henry Ward Beecher, pp. 515-544, New York, 1891.

atrocious thing under the sun—the system of American slavery in a great free republic. (*Cheers*) I have passed through that early period, when right of free speech was denied to me. Again and again I have attempted to address audiences that, for no other crime than that of free speech, visited me with all manner of contumelious epithets; and now since I have been in England, although I have met with greater kindness and courtesy on the part of most than I deserved, yet, on the other hand, I perceive that the Southern influence prevails to some extent in England. (*Applause and uproar.*) It is my old acquaintance; I understand it perfectly (*laughter*), and I have always held it to be an unfailing truth that where a man had a cause that would bear examination he was perfectly willing to have it spoken about. (*Applause.*) And when in Manchester I saw those huge placards, "Who is Henry Ward Beecher?" (*laughter, cries of "Quite right," and applause*)—and when in Liverpool I was told that there were those blood-red placards, purporting to say what Henry Ward Beecher had said, and calling upon Englishmen to suppress free speech—I tell you what I thought. I thought simply this—"I am glad of it." (*Laughter.*) Why? Because if they had felt perfectly secure, that *you* are the minions of the South and the slaves of slavery, they would have been perfectly still. (*Applause and uproar.*) And, therefore, when I saw so much nervous apprehension that, if I were permitted to speak (*hisses and applause*)—when I found they were afraid to have me speak (*hisses, laughter, and "No, no!"*), when I found that they considered my speaking damaging to their cause (*applause*)—when I found that they appealed from facts and reasonings to mob law (*applause and uproar*), I said: "No man need tell me what the heart and secret counsel of these men are. They tremble, and are afraid." (*Applause, laughter, hisses, "No, no," and a voice: "New*

York mob.") Now, personally, it is a matter of very little consequence to me whether I speak here to-night or not. (*Laughter and cheers.*) But, one thing is very certain—if you do permit me to speak here to-night you will hear very plain talking. (*Applause and hisses.*)

2. You will not find a man (*interruption*),—you will not find me to be a man that dared to speak about Great Britain three thousand miles off, and then is afraid to speak to Great Britain when he stands on her shores. (*Immense applause and hisses.*) And if I do not mistake the tone and the temper of Englishmen, they had rather have a man who opposes them in a manly way (*applause from all parts of the hall*) than a sneak that agrees with them in an unmanly way. (*Applause and "Bravo!"*) If I can carry you with me by sound convictions, I shall be immensely glad (*applause*); but if I cannot carry you with me by facts and sound arguments, I do not wish you to go with me at all; and all that I ask is simply *fair play.* (*Applause, and a voice: "You shall have it, too."*) Those of you who are kind enough to wish to favor my speaking—and you will observe that my voice is slightly husky, from having spoken almost every night in succession for some time past—those who wish to hear me will do me the kindness simply to sit still and to keep still; and I and my friends the Secessionists will make all the noise. (Laughter.)

There are two dominant races in modern history. The Germanic and the Romanic races. The Germanic races tend to personal liberty, to a sturdy individualism, to civil and to political liberty. The Romanic race tends to absolutism in government; it is clannish; it loves chieftains; it develops a people that crave strong and showy governments to support and plan for them. The Anglo-Saxon race belongs to the great German family, and is a fair exponent of its peculiarities. The Anglo-Saxon carries self-government and self-development with

him wherever he goes. He has popular GOVERNMENT and popular INDUSTRY; for the effects of a generous civil liberty are not seen a whit more plain in the good order, in the intelligence, and in the virtue of a self-governing people, than in their amazing enterprise and the scope and power of their creative industry. The power to create riches is just as much a part of the Anglo-Saxon virtues as the power to create good order and social safety. The things required for prosperous labor, prosperous manufactures, and prosperous commerce are three. First, liberty; second, liberty; third, liberty. (*"Hear, hear!"*) Though these are not merely the same liberty, as I shall show you.

3. First, there must be liberty to follow those laws of business which experience has developed, without imposts or restrictions, or governmental intrusions. Business simply wants to be let alone. (*"Hear, hear!"*) Then, secondly, there must be liberty to distribute and exchange products of industry in any market without burdensome tariffs, without imposts, and without vexatious regulations. There must be these two liberties—liberty to create wealth, as the makers of it think best according to the light and experience which business has given them; and then liberty to distribute what they have created without unnecessary vexatious burdens. The comprehensive law of the ideal industrial condition of the world is free manufacture and free-trade. (*"Hear, hear"; a voice: "The Morrill tariff." Another voice: "Monroe."*) I have said there were three elements of liberty. The third is the necessity of an intelligent and free race of customers. There must be freedom among producers; there must be freedom among the distributers; there must be freedom among the customers. It may not have occurred to you that it makes any difference what one's customers are; but it does, in all regular and prolonged business. The condition of the

customer determines how much he will buy, determines of what sort he will buy. Poor and ignorant people buy little and that of the poorest kind. The richest and the intelligent, having the more means to buy, buy the most, and always buy the best. Here then are the three liberties—liberty of the producer; liberty of the distributer; and liberty of the consumer. The first two need no discussion, they have been long thoroughly and brilliantly illustrated by the political economists of Great Britain, and by her eminent statesmen; but it seems to me that enough attention has not been directed to the third; and, with your patience, I will dwell on that for a moment, before proceeding to other topics.

4. It is a necessity of every manufacturing and commercial people that their customers should be very wealthy and intelligent. Let us put the subject before you in the familiar light of your own local experience. To whom do the tradesmen of Liverpool sell the most goods at the highest profit? To the ignorant and poor, or to the educated and prosperous? (*A voice: "To the Southerners." Laughter.*) The poor man buys simply for his body; he buys food, he buys clothing, he buys fuel, he buys lodging. His rule is to buy the least and the cheapest that he can. He goes to the store as seldom as he can—he brings away as little as he can—and he buys for the least he can. (*Much laughter.*) Poverty is not a misfortune to the poor only who suffer it, but it is more or less a misfortune to all with whom they deal. On the other hand, a man well off—how is it with him? He buys in far greater quantity. He can afford to do it; he has the money to pay for it. He buys in far greater variety, because he seeks to gratify not merely physical wants, but also mental wants. He buys for the satisfaction of sentiment and taste, as well as of sense. He buys silk, wool, flax, cotton; he buys all metals—iron, silver, gold, platinum; in short, he buys

for all necessities and of all substances. But that is not all. He buys a better quality of goods. He buys richer silks, finer cottons, higher-grained wools. Now, a rich silk means so much skill and care of somebody's that has been expended upon it to make it finer and richer; and so of cotton, and so of wool. That is, the price of the finer goods runs back to the very beginning, and remunerates the workman as well as the merchant. Indeed, the whole laboring community is as much interested and profited as the mere merchant, in this buying and selling of the higher grades in the greater varieties and quantities. The law of price is the skill; and the amount of skill expended in the work is as much for the market as are the goods.

5. A man comes to the market and says, "I have a pair of hands"; and he obtains the lowest wages. Another man comes and says, "I have something more than a pair of hands; I have truth and fidelity"; he gets a higher price. Another man comes and says, "I have something more; I have hands and strength, and fidelity, and skill." He gets more than either of the others. The next man comes and says, "I have hands and strength, and skill, and fidelity; but my hands work more than that. They know how to create things for the fancy, for the affections, for the moral sentiments"; and he gets more than either of the others. The last man comes and says, "I have all these qualities, and have them so highly that it is a peculiar genius"; and genius carries the whole market and gets the highest price. (*Loud applause.*) So that both the workman and the merchant are profited by having purchasers that demand quality, variety, and quantity. Now, if this be so in the town or the city, it can only be so because it is a law. This is the specific development of a general or universal law, and therefore we should expect to find it as true of a nation as of a city like Liverpool. I know

it is so, and you know that it is true of all the world; and it is just as important to have customers educated, intelligent, moral, and rich, out of Liverpool as it is in Liverpool. (*Applause.*) They are able to buy; they want variety, they want the very best; and those are the customers you want. That nation is the best customer that is freest, because freedom works prosperity, industry, and wealth. Great Britain then, aside from moral considerations, has a direct commercial and pecuniary interest in the liberty, civilization, and wealth of every people and every nation on the globe. (*Loud applause.*) You have also an interest in this because you are a moral and a religious people. (*"Oh, oh," laughter, and applause.*) You desire it from the highest motives; and godliness is profitable in all things, having the promise of the life that is, as well as of that which is to come; but if there were no hereafter, and if man had no progress in this life, and if there were no question of moral growth at all, it would be worth your while to protect civilization and liberty, merely as a commercial speculation. To evangelize has more than a moral and religious import—it comes back to temporal relations.

6. Wherever a nation that is crushed, cramped, degraded under despotism, is struggling to be free, you, Leeds, Sheffield, Manchester, Paisley, all have an interest that that nation should be free. When depressed and backward people demand that they have a chance to rise—Hungary, Italy, Poland—it is a duty for humanity's sake, it is a duty for the highest moral motives, to sympathize with them; but beside all these there is a material and an interested reason why you should sympathize with them. Pounds and pence join with conscience and with honor in this design.

Now, Great Britain's chief want is—what? They have said that your chief want is cotton. I deny it. Your chief want is consumers. (*Applause and hisses.*) You

have got skill, you have got capital, and you have got machinery enough to manufacture goods for the whole population of the globe. You could turn out fourfold as much as you do, if you only had the market to sell in. It is not therefore so much the want of fabric, though there may be a temporary obstruction of that; but the principal and increasing want—increasing from year to year—is, where shall we find men to buy what we can manufacture so fast? (*Interruption, and a voice, "The Morrill tariff," and applause.*) Before the American war broke out, your warehouses were loaded with goods that you could not sell. (*Applause and hisses.*) You had overmanufactured; what is the meaning of overmanufacturing but this, that you had skill, capital, machinery, to create faster than you had customers to take goods off your hands? And you know that, rich as Great Britain is, vast as are her manufactures, if she could have fourfold the present demand she could make fourfold riches to-morrow; and every political economist will tell you that your want is not cotton primarily, but customers. Therefore the doctrine how to make customers, is a great deal more important to Great Britain than the doctrine how to raise cotton. It is to that doctrine I ask from you, business men, practical men, men of fact, sagacious Englishmen—to that point I ask a moment's attention. (*Shouts of "Oh, oh," hisses, and applause.*)

7. There are no more continents to be discovered. (*"Hear, hear!"*) The market of the future must be found —how? There is very little hope of any more demand being created by new fields. If you are to have a better market there must be some kind of process invented to make the old fields better. (*A voice, "Tell us something new," shouts of "Order," and interruption.*) Let us look at it, then. You must civilize the world in order to make a better class of purchasers. (*Interrup-*

tion.) If you were to press Italy down again under the feet of despotism, Italy, discouraged, could draw but very few supplies from you. But give her liberty, kindle schools throughout her valleys, spur her industry, make treaties with her by which she can exchange her wine, and her oil, and her silk for your manufactured goods; and for every effort that you make in that direction there will come back profit to you by increased traffic with her. (*Loud applause.*) If Hungary asks to be an unshackled nation—if by freedom she will rise in virtue and intelligence, then by freedom she will acquire a more multifarious industry, which she will be willing to exchange for your manufactures. Her liberty is to be found—where? You will find it in the Word of God, you will find it in the code of history; but you will also find it in the Price Current (*"Hear, hear!"*) and every free nation, every civilized people—every people that rises from barbarism to industry and intelligence, becomes a better customer. A savage is a man of one story, and that one story a cellar. When man begins to be civilized, he raises another story. When you Christianize and civilize the man, you put story upon story, for you develop faculty after faculty; and you have to supply every story with your productions. The savage is a man one story deep; the civilized man is thirty stories deep. (*Applause.*) Now if you go to a lodging-house, where there are three or four men, your sales to them may, no doubt, be worth *something;* but if you go to a lodging-house like some of those which I saw in Edinburgh, which seemed to contain about twenty stories—(*"Oh, oh," and interruption*)—every story of which is full, and all who occupy buy of you—which is the best customer—the man who is drawn out, or the man who is pinched up? (*Laughter.*)

8. There is in this a great and sound principle of political economy. (*"Yah! yah!" from the passage outside*

the hall, and loud laughter.) If the South should be rendered independent—(*at this juncture mingled cheering and hisses became immense; half the audience rose to their feet, waving hats and handkerchiefs, and in every part of the hall there was the greatest commotion and uproar. Mr. Beecher quietly and smilingly waited until quiet was restored, and then proceeded.*) Well, you have had your turn; now let me have mine again. (*Loud applause and laughter.*) It is a little inconvenient to talk against the wind; but, after all, if you will just keep good-natured—I am not going to lose my temper; will you watch yours? (*Applause.*) Besides all that,—it rests me, and gives me a chance, you know, to get my breath. (*Applause and hisses.*) And I think that the bark of those men is worse than their bite. They do not mean any harm—they don't know any better. (*Loud laughter, applause, hisses, and continued uproar.*) I was saying, when these responses broke in, that it was worth our while to consider both alternatives. What will be the result if this present struggle shall eventuate in the separation of America, and making the South—(*loud applause, hisses, hooting, and cries of "Bravo!"*)—a slave territory exclusively—(*cries of "No, no!" and laughter*) —and the North a free territory; what will be the first result? You will lay the foundation for carrying the slave population clear through to the Pacific Ocean. That is the first step. There is not a man who has been a leader of the South any time within these twenty years, that has not had this for a plan. It was for this that Texas was invaded, first by colonists, next by marauders, until it was wrested from Mexico. It was for this that they engaged in the Mexican War itself, by which the vast territory reaching to the Pacific was added to the Union. Never have they for a moment given up the plan of spreading the American institution, as they call it, straight through towards the West, until the slave,

who has washed his feet in the Atlantic, shall be carried to wash them in the Pacific. (*Cries of "Question!" and uproar.*) There! I have got that statement out, and you cannot put it back. (*Laughter and applause.*)

9. Now, let us consider the prospect. If the South become a slave empire, what relation will it have to you as a customer? (*A voice: "Or any other man." Laughter.*) It would be an empire of twelve millions of people. Of these, eight millions are white and four millions black. (*A voice: "How many have you got?" —applause and laughter. Another voice: "Free your own slaves."*) Consider that one third of the whole are the miserably poor, unbuying blacks. (*Cries of "No, no!" "Yes, yes!" and interruption.*) You do not manufacture much for them. (*Hisses, "Oh!" "No!"*) You have not got machinery coarse enough. (*Laughter, and "No!"*) Your labor is too skilled by far to manufacture bagging and linsey-woolsey. (*A Southerner: "We are going to free them every one."*) Then you and I agree exactly. (*Laughter.*) One other third consists of a poor, unskilled, degraded white population: and the remaining one third, which is a large allowance, we will say, intelligent and rich. Now here are twelve millions of people, and only one third of them are customers that can afford to buy the kind of goods that you bring to market. (*Interruption and uproar.*) My friends, I saw a man once, who was a little late at a railway station, chase an express train. He did not catch it. (*Laughter.*) If you are going to stop this meeting you have got to stop it before I speak; for after I have got the things out, you may chase as long as you please—you will not catch them. (*Laughter and interruption.*) But there is luck in leisure; I'm going to take it easy. (*Laughter.*) Two-thirds of the population of the Southern States to-day are non-purchasers of English goods. (*A voice: "No, they are not!"; "No, no!" and uproar.*) You must

recollect another fact—namely, that this is going on clear through to the Pacific Ocean; and if by sympathy or help you establish a slave empire, you sagacious Britons—(*"Oh, oh!" and hooting*)—if you like it better, then, I will leave the adjective out—(*laughter, "Hear!" and applause*)—are busy in favoring the establishment of an empire from ocean to ocean that should have fewest customers and the largest non-buying population. (*Applause, "No, no!" A voice: "I thought it was the happy people that populated fastest."*)

10. Now, for instance, just look at this, the difference between free labor and slave-labor to produce cultivated land. The State of Virginia has 15,000 more square miles of land than the State of New York; but Virginia has only 15,000 square miles improved, while New York has 20,000 square miles improved. Of unimproved land Virginia has about 23,000 square miles, and New York only about 10,000 square miles. These facts speak volumes as to the capacity of the territory to bear population. The smaller is the quantity of soil uncultivated, the greater is the density of the population—(*"Hear, hear!"*);—and upon that, their value as customers depends. Let us take the States of Maryland and Massachusetts. Maryland has 2,000 more square miles of land than Massachusetts; but Maryland has about 4,000 square miles of land improved, Massachusetts has 3,200 square miles. Maryland has 2,800 unimproved square miles of land, while Massachusetts has but 1,800 square miles unimproved. But these two are little States—let us take greater States: Pennsylvania and Georgia. The State of Georgia has 12,000 more square miles of land than Pennsylvania. Georgia has only about 9,800 square miles of improved land, Pennsylvania about 13,400 square miles of improved land, or about 2,300,000 acres more than Georgia. Georgia has about 25,600 square miles of unimproved land, and Pennsylvania has

only 10,400 square miles, or about 10,000,000 acres less of *un*improved land than Georgia. The one is a Slave State and the other is a Free State. I do not want you to forget such statistics as those, having once heard them. (*Laughter.*) Now, what can England make for the poor white population of such a future empire, and for her slave population? What carpets, what linens, what cottons can you sell to them? What machines, what looking-glasses, what combs, what leather, what books, what pictures, what engravings? (*A voice: "We'll sell them ships."*) You may sell ships to a few, but what ships can you sell to two-thirds of the population of poor whites and blacks? (*Applause.*) A little bagging and a little linsey-woolsey, a few whips and manacles, are all that you can sell for the slave. (*Great applause, and uproar.*) This very day, in the Slave States of America there are eight millions out of twelve millions that are not, and cannot be your customers from the very laws of trade. (*A voice: "Then how are they clothed?" and continued interruption.*)

(*The chairman finally said: "If gentlemen will only sit down, those who are making the disturbance will be tired out."*)

11. There are some apparent drawbacks that may suggest themselves. The first is that the interests of England consist in drawing from any country its raw material. (*A voice: "We have got over that."*) There is an interest, but it is not now the chief interest of England. The interest of England is not merely where to buy her cotton, her ores, her wool, her linens and her flax. When she has put her brains into the cotton, and into the linen and flax, and it becomes the product of her looms, a far more important question is, What can be done with it? England does not want merely to pay prices for that which brute labor produces, but to get a price for that which brain labor produces. ("*Hear,*

hear!" and applause.) Your interest lies beyond all peradventure in customers; therefore, if you should bring ever so much cotton from the slave-empire—(*"Yah, Yah"*)—you cannot sell back to the slave-empire. (*A voice: "Go on with your subject; we know all about England."*) Excuse me, sir, I am the speaker, not you; and it is for me to determine what to say. (*"Hear, hear!"*) Do you suppose I am going to speak about America except to convince Englishmen? I am here to talk to you for the sake of ultimately carrying you with me in judgment and in thinking—(*"Oh! oh!"*)—however, as to this logic of cat-calls, it is slavery logic,—I am used to it. (*Applause, hisses and cheers.*) Now, it is said that if the South should be allowed to be separate there will be no tariff, and England can trade with her; but, if the South remains in the United States it will be bound by a tariff, and English goods will be excluded from it (*interruption*).

12. Well, I am not going to shirk any question of that kind. In the first place, let me tell you that the first tariff ever proposed in America was not only supported by Southern interests and votes, but was originated by the peculiar structure of Southern society. The first and chief difficulty—after the Union was formed under our present Constitution—the first difficulty that met our fathers was, how to raise taxes to support the government; and the question of representation and taxes went together; and the difficulty was, whether we should tax the North and South alike, man for man *per caput*, counting the slaves with whites. The North having fewer slaves in comparison with the number of its whites, the South, which had a larger number of blacks, said, "We shall be overtaxed if this system be adopted." They therefore proposed that taxes and representation should be on the basis of five black men counting as three white men. In a short time it was found impossi-

ble to raise these taxes in the South, and then they cast about for a better way, and the tariff scheme was submitted. The object was to raise the revenue from the ports instead of from the people. The tariff therefore had its origin in Southern weaknesses and necessities, and not in the Northern cities (*loud applause*). Daniel Webster's first speech was against it; but after that was carried by Southern votes (which for more than fifty years determined the law of the country), New England accepted it, and saying, "It is the law of the land," conformed her industry to it; and when she got her capital embarked in mills and machinery, she became in favor of it. But the South, beginning to feel, as she grew stronger, that it was against her interest to continue the system, sought to have the tariff modified, and brought it down; though Henry Clay, a Southern man himself, was the immortal champion of the tariff. All his lifetime he was for a high tariff, till such a tariff could no longer stand; and then he was for moderating the tariffs. But there has not been for the whole of the fifty years a single hour when any tariff could be passed without the South. The opinion of the whole of America was, tariff, high tariff. I do not mean that there were none that dissented from that opinion but it was the popular and prevalent cry. I have lived to see the time when, just before the war broke out, it might be said that the thinking men of America were ready for free-trade. There has been a steady progress throughout America for free-trade ideas.

13. How, then, came this Morrill tariff? The Democratic administration, inspired by Southern counsels, left millions of millions of unpaid debt to cramp the incoming of Lincoln; and the government, betrayed to the Southern States, found itself unable to pay those debts, unable to build a single ship, unable to raise an army; and it was the exigency, the necessity, that forced them

to adopt the Morrill tariff, in order to raise the money which they required. It was the South that obliged the North to put the tariff on. (*Applause and uproar.*) Just as soon as we begin to have peace again, and can get our national debt into a proper shape as you have got yours—(*laughter*)—the same cause that worked before will begin to work again; and there is nothing more certain in the future than that America is bound to join with Great Britain in the world-wide doctrine of free-trade. (*Applause and interruption.*)

Here then, so far as *this* argument is concerned, I rest my case, saying that it seems to me that in an argument addressed to a commercial people it was perfectly fair to represent that their commercial and manufacturing interests tallied with their moral sentiments; and as by birth, by blood, by history, by moral feeling, and by everything, Great Britain is connected with the liberty of the world, God has joined interest and conscience, head and heart; so that you ought to be in favor of liberty everywhere. (*Great applause.*) There! I have got quite a speech out already, if I do not get any more. (*Hisses and applause.*)

14. Now then, leaving this for a time, let me turn to some other nearly connected topics. It is said that the South is fighting for just that independence of which I have been speaking. (*"Hear, hear!"*) But the South is divided on that subject. (*"No, no!"*) There are twelve millions in the South. Four millions of them are asking for their liberty. (*"No, no!" hisses, "Yes!", applause and interruption.*) Four millions are asking for their liberty. (*Continued interruption, and renewed applause.*) Eight millions are banded together to prevent it. (*"No, No!", hisses, and applause.*) That is what they asked the world to recognize as a strike for independence. (*"Hear, hear!" and laughter.*) Eight million white men fighting to prevent the liberty of four

million black men, challenging the world. (*Uproar, hisses, applause, and continued interruption.*) You cannot get over the fact. There it is; like iron, you cannot stir it. (*Uproar.*) They went out of the Union because slave-property was not recognized in it. There were two ways of reaching slave-property in the Union: the one by exerting the direct Federal authority: but they could not do that, for they conceived it to be forbidden. The second was by indirect influence. If you put a candle under a bowl it will burn so long as the fresh air lasts, but it will go out as soon as the oxygen is exhausted; and so, if you put slavery into a state where it cannot get more States, it is only a question of time how soon it will die. By limiting slave territory you lay the foundation for the final extinction of slavery. (*Applause.*) Gardeners say that the reason why crops will not grow in the same ground for a long time together, is that the roots excrete poisoned matter which the plants cannot use, and thus poison the grain. Whether this is true of crops or not, it is certainly true of slavery, for slavery poisons the land on which it grows. Look at the old Slave States,—Delaware, Maryland, Virginia, Kentucky, Tennessee, and even at the newer State of Missouri. What is the condition of slavery in those States? It is not worth one cent, except to breed. It is not worth one cent so far as productive energy goes. They cannot make money by their slaves in those States. The first reason with them for maintaining slavery is, because it gives political power; and the second, because they breed for the Southern market. I do not stand on my own testimony alone. The editor of the *Virginia Times,* in the year 1836, made a calculation that 120,000 slaves were sent out of the State during that year, 80,000 of whom went with their owners, and 40,000 were sold at the average price of 600 dollars, amounting to 24,000,000 dollars in one year out of the

State of Virginia. Now, what does Henry Clay, himself a slave-owner, say about Kentucky? In a speech before the Colonization Society, he said: "It is believed that nowhere in the farming portion of the United States would slave-labor be generally employed, if the proprietary were not compelled to raise slaves by the high price of the Southern market," and the only profit of slave property in the Northern farming Slave States is the value they bring. (*A voice: "Then if the Northerners breed to supply the South, what's the difference?"*)

15. So that if you were to limit slavery, and to say, it shall go so far and no further, it would be only a question of time when it should die of its own intrinsic weakness and disease. This was the Northern feeling. The North was true to the doctrine of constitutional rights. The North refused, by any Federal action within the States, to violate the compacts of the Constitution, and left local compacts unimpaired; but feeling herself unbound with regard to what we call the Territories—free land which has not yet State rights—the North said there should be no more territory cursed with slavery. (*Applause.*) With unerring instinct the South said, "The government administered by Northern men on the principle that there shall be no more slave territory, is a government fatal to slavery," and it was on that account that they seceded (*"No, no!", "Yes, yes!", applause, hisses, and uproar*)—and the first step which they took when they assembled at Montgomery, was, to adopt a constitution. What constitution did they adopt? The same form of constitution which they had just abandoned. What changes did they introduce? a trifling change about the Presidential term, making it two years longer; a slight change about some doctrine of legislation, involving no principle whatever, but merely a question of policy. But by the constitution of Montgomery they *legalized slavery,* and made it the *organic law of*

the land. The very Constitution which they said they could not live under when they left the Union they took again immediately afterwards, altering it in only one point, and that was, making the fundamental law of the land to be slavery. (*"Hear, hear!"*) Let no man undertake to say in the face of intelligence—let no man undertake to delude an honest community—by saying that slavery had nothing to do with the Secession. Slavery is the framework of the South; it is the root and the branch of this conflict with the South. Take away slavery from the South, and she would not differ from us in any respect. There is not a single antagonistic interest. There is no difference of race, no difference of language, no difference of law, no difference of constitution; the only difference between us is, that free labor is in the North, and slave-labor is in the South. (*Loud applause.*)

16. But I know that you say, you cannot help sympathizing with a gallant people. (*"Hear, hear!"*) They are the weaker people, the minority; and you cannot help going with the minority who are struggling for their rights against the majority. Nothing could be more generous, when a weak party stands for its own legitimate rights against imperious pride and power, than to sympathize with the weak. But who ever yet sympathized with a weak thief, because three constables had got hold of him? (*"Hear, hear!"*) And yet the one thief in three policemen's hands is the weaker party; I suppose *you* would sympathize with him! (*"Hear, hear!" laughter, and applause.*) Why, when that infamous king of Naples, Bomba, was driven into Gaeta by Garibaldi with his immortal band of patriots, and Cavour sent against him the army of Northern Italy, who was the weaker party then? The tyrant and his minions; and the majority was with the noble Italian patriots, struggling for liberty. I never heard that Old

England sent deputations to King Bomba, and yet his troops resisted bravely there. (*Laughter and interruption.*) To-day the majority of the people of Rome are with Italy. Nothing but French bayonets keeps her from going back to the Kingdom of Italy, to which she belongs. Do you sympathize with the minority in Rome or the majority in Italy? (*A voice: "With Italy."*) To-day the South is the minority in America, and they are fighting for "independence!" for what? (*Uproar. A voice: "Three cheers for independence," and hisses.*) I could wish so much bravery had had a better cause, and that so much self-denial had been less deluded; that that poisonous and venomous doctrine of State Sovereignty might have been kept aloof; that so many gallant spirits, such as Stonewall Jackson, might still have lived. (*Great applause and loud cheers, again and again renewed.*)

17. The force of these facts, historical and incontrovertible, cannot be broken, except through diverting attention by an attack upon the North. It is said that the North is fighting for Union, and not for emancipation. The North *is* fighting for Union, for that *insures* emancipation. (*Loud cheers, "Oh, oh!", "No, no!" and cheers.*) A great many men say to ministers of the Gospel: "You pretend to be preaching and working for the love of the people? Why, you are all the time preaching for the sake of the church." What does the minister say? "It is by means of the church that we help the people," and when men say that we are fighting for the Union, I too say we are fighting for the Union. (*"Hear, hear!" and a voice: "That's right."*) But the motive determines the value; and why are we fighting for the Union? Because we never shall forget the testimony of our enemies. They have gone off declaring that the Union in the hands of the North was

fatal to slavery. (*Loud applause.*) There is testimony in court for you! (*A voice: "See that," and laughter.*)

We are fighting for the Union, because we believe that preamble, which explains the very reason for which the Union was constituted. I will read it. "We"—not the States—"We, the *People* of the United States, in order to form a more perfect UNION" (*uproar*)—I don't wonder you don't want to hear it (*laughter*)—"in order to form a more perfect UNION, establish Justice, insure domestic Tranquillity (*uproar*)—provide for the common Defense, promote the general Welfare, and secure the Blessings of LIBERTY (*"Oh, oh!"*)—to ourselves and our posterity, do ordain and establish this Constitution for the United States of America." (*A voice: "How many States?"*) It is for the sake of that justice, that common welfare, and that liberty for which the National Union was established, that we fight for the Union. (*Interruption.*) Because the South believed that the Union was against slavery, they left it. (*Renewed interruption.*) Yes. (*Applause, and "No, no!"*) To-day, however, if the North believed that the Union was against liberty, they would leave it. (*"Oh, oh," and great disturbance.*)

18. Gentlemen, I have traveled in the West ten or twelve hours at a time in the mud knee-deep. It was hard, toiling my way, but I always got through my journey. I feel to-night as though I were traveling over a very muddy road; but I think I shall get through. (*Cheers.*)

Well, next it is said, that the North treats the negro race worse than the South. (*Applause, cries of "Bravo!" and uproar.*) Now, you see I don't fear any of these disagreeable arguments. I am going to face every one of them. In the first place I am ashamed to confess that such was the thoughtlessness—(*interruption*)—such was the stupor of the North—(*renewed interruption*)—you

will get a word at a time; to-morrow will let folks see what it is you don't want to hear—that for a period of twenty-five years she went to sleep, and permitted herself to be drugged and poisoned with the Southern prejudice against black men. (*Applause and uproar.*) The evil was made worse, because, when any object whatever has caused anger between political parties, a political animosity arises against that object, no matter how innocent in itself; no matter what were the original influences which excited the quarrel. Thus the colored man has been the football between the two parties in the North, and has suffered accordingly. I confess it to my shame. But I am speaking now on my own ground, I began twenty-five years ago, with a small party, to combat the unjust dislike of the colored man. (*Loud applause, dissension, and uproar. The interruption at this point became so violent that the friends of Mr. Beecher throughout the hall rose to their feet, waving hats and handkerchiefs, and renewing their shouts of applause. The interruption lasted some minutes.*) Well, I have lived to see a total revolution in the Northern feeling—I stand here to bear solemn witness of that. It is not my opinion; it is my knowledge. (*Great uproar.*) Those men who undertook to stand up for the rights of all men—black as well as white—have increased in number, and now what party in the North represents those men that resist the evil prejudices of past years? The Republicans are that party. (*Loud applause.*)

19. And who are those men in the North that have oppressed the negro? They are *the Peace Democrats; and the prejudice for which in England you are attempting to punish me, is a prejudice raised by the men who have opposed me all my life.* These pro-slavery Democrats abused the negro. I defended him, and they mobbed me for doing it. Oh, justice! (*Loud laughter, applause, and hisses.*) This is as if a man should com-

mit an assault, maim and wound a neighbor, and a surgeon being called in should begin to dress his wounds, and by and by a policeman should come and collar the surgeon and haul him off to prison on account of the wounds which he was healing.

Now, I told you I would not flinch from anything. I am going to read you some questions that were sent after me from Glasgow, purporting to be from a working man. (*Great interruption.*) If those pro-slavery interrupters think they will tire me out, they will do more than eight millions in America could. (*Applause and renewed interruption.*) I was reading a question on your side, too.

"Is it not a fact that in most of the Northern States laws exist precluding negroes from equal civil and political rights with the whites? That in the State of New York the negro has to be the possessor of at least two hundred and fifty dollars' worth of property to entitle him to the privileges of a white citizen? That in some of the Northern States the colored man, whether bound or free, is by law excluded altogether, and not suffered to enter the State limits, under severe penalties? And is not Mr. Lincoln's own State one of them; and in view of the fact that the $20,000,000 compensation which was promised to Missouri in aid of emancipation was defeated in the last Congress (the strongest Republican Congress that ever assembled), what has the North done towards emancipation?"

Now, then, there's a dose for you. (*A voice: "Answer it."*) And I will address myself to the answering of it.

20. And first, the bill for emancipation in Missouri, to which this money was denied, was a bill which was drawn by what we call "log-rollers," who inserted in it an enormously disproportioned price for the slaves. The Republicans offered to give them $10,000,000 for the slaves in Missouri, and *they* outvoted it because they

could not get $12,000,000. Already half the slave-population had been "run" down South, and yet they came up to Congress to get $12,000,000 for what was not worth ten millions, nor even eight millions.

Now as to those States that had passed "black" laws, as we call them, they are filled with Southern immigrants. The Southern part of Ohio, the Southern part of Indiana, where I myself lived for years, and which I knew like a book, the Southern part of Illinois, where Mr. Lincoln lives (*great uproar*) these parts are largely settled by immigrants from Kentucky, Tennessee, Georgia, Virginia, and North Carolina, and it was their votes, or the Northern votes pandering for political reasons to theirs, that passed in those States the infamous "black" laws; and the Republicans in these States have a record, clean and white, as having opposed these laws in every instance as "infamous."

Now as to the State of New York, it is asked whether a negro is not obliged to have a certain freehold property, or a certain amount of property, before he can vote. It is so still in North Carolina and Rhode Island for *white* folks—it is so in New York State. (*Mr. Beecher's voice slightly failed him here, and he was interrupted by a person who tried to imitate him; cries of "Shame," and "Turn him out."*) I am not undertaking to say that these faults of the North, which were brought upon them by the bad example and influence of the South, are all cured; but I do say that they are in a *process* of cure which promises, if unimpeded by foreign influence, to make all such odious distinctions vanish.

21. "Is it not a fact that in most of the Northern States laws exist precluding negroes from equal civil and political rights with the whites?" I will tell you. Let us compare the condition of the negro in the North and the South, and that will tell the story. By express law the South takes away from the slave all attributes

of manhood, and calls him "chattel," which is another word for "cattle." (*"Hear, hear!" and hisses.*) No law in any Northern State calls him anything else but a person. (*Applause.*) The South denies the right of legal permanent marriage to the slave. There is not a State in the North where the marriage of the slave is not as sacred as that of any free white man. (*Immense Cheering.*) Throughout the South, since the slave is not permitted to live in anything but in concubinage, his wife, so called, is taken from him at the will of his master, and there is neither public sentiment nor law that can hinder most dreadful and cruel separations every year in every county and town. There is not a State, county, or town, or school district in the North, where, if any man dare to violate the family of the poorest black man, there would not be an indignation that would overwhelm him. (*Loud applause. A voice: "How about the New York riots?"*) Pro-slavery Irishmen made that. (*Laughter.*) In the South by statutory law it is a penitentiary offense to teach a black man to read and write. In the North not only are hundreds and thousands of dollars of State money expended in teaching colored people, but they have their own schools, their own academies, their own churches, their own ministers, their own lawyers. (*Cheers and hisses.*) In the South, black men are bred, exactly as cattle are bred in the North, for the market and for sale. Such dealing is considered horrible beyond expression in the North. In the South the slave can own nothing by law (*interruption*), but in the single city of New York there are ten million dollars of money belonging to free colored people. (*Loud applause.*) In the South no colored man can determine (*uproar*)—no colored man can determine in the South where he will work, nor at what he will work; but in the North—except in the great cities, where we are crowded by foreigners—in any country-

part, the black man may choose his trade and work at it, and is just as much protected by the laws as any white man in the land. (*Applause.*)

22. I speak with authority on this point. (*Cries of "No!"*) When I was twelve years old, my father hired Charles Smith, a man as black as lampblack, to work on his farm. I slept in the same room with him. (*"Oh, oh!"*) Ah, that don't suit you! (*Uproar.*) Now, you see, the South comes out. (*Loud laughter.*) I ate with him at the same table; I sang with him out of the same hymn-book (*"Good."*); I cried, when he prayed over me at night; and if I had serious impressions of religion early in life, they were due to the fidelity and example of that poor humble farm-laborer, black Charles Smith. (*Tremendous uproar and cheers.*) In the South, no matter what injury a colored man may receive, he is not allowed to appear in court nor to testify against a white man. (*A voice: "That's fact."*) In every single court of the North a respectable colored man is as good a witness as if his face were white as an angel's robe. (*Applause and laughter.*) I ask any truthful and considerate man whether, in this contrast, it does not appear that, though faults may yet linger in the North uneradicated, the state of the negro in the North is not immeasurably better than anywhere in the South? (*Applause.*) And now, for the first time in the history of America (*great interruption*)—for the first time in the history of the United States a colored man has received a commission under the broad seal and signature of the President of the United States. (*Loud applause.*) This day (*renewed interruption*)—this day, Frederick Douglass, of whom you all have heard here, is an officer of the United States (*loud applause*), a commissioner sent down to organize colored regiments on Jefferson Davis's farm in Mississippi. (*Uproar and applause, and a voice, "You put them in the front of the battle too."*)

There is another fact that I wish to allude to—not for the sake of reproach or blame, but by way of claiming your more lenient consideration—and that is, that slavery was entailed upon us by your action. (*"Hear, hear!"*) Against the earnest protests of the colonists the then Government of Great Britain—I will concede, not knowing what were the mischiefs—ignorantly, but in point of fact, forced slave traffic on the unwilling colonists. (*Great uproar, in the midst of which one individual was lifted up and carried out of the room amidst cheers and hisses.*)

(*The Chairman: "If you would only sit down no disturbance would take place."*

The disturbance having subsided, Mr. Beecher proceeded:—)

23. I was going to ask you, suppose a child is born with hereditary disease; suppose this disease was entailed upon him by parents who had contracted it by their own misconduct, would it be fair that those parents, that had brought into the world the diseased child, should rail at that child because it was diseased? (*"No, no."*) Would not the child have a right to turn round and say, "Father, it was your fault that I had it, and you ought to be pleased to be patient with my deficiencies." (*Applause and hisses, and cries of "Order."*)

(*Great interruption and great disturbance here took place on the right of the platform; and the chairman said that if the persons around the unfortunate individual who had caused the disturbance would allow him to speak alone, but not assist him in making the disturbance, it might soon be put an end to. The interruption was continued until another person was carried out of the hall.*

Mr. Beecher continued:—)

I do not ask that you should justify slavery in us now because it was wrong in you two hundred years

ago; but having ignorantly been the means of fixing it upon us, now that we are struggling with mortal struggles to free ourselves from it, we have a right to your tolerance, your patience, and charitable construction.

I am every day asked when this war will end. (*Interruption.*) I wish I could tell you; but remember, slavery is the cause of the war. (*"Hear, hear!", applause, "Yes," "No."*) Slavery has been working for more than one hundred years, and a chronic evil cannot be suddenly cured; and as war is the remedy, you must be patient to have the conflict long enough to cure the inveterate hereditary sore. (*Hisses, loud applause, and a voice: "We'll stop it!"*) But one thing I think I may give you assurance—this war won't end until the cancer of slavery is cut out by the roots. (*Loud applause, hisses, and tremendous uproar.*) I will read you a word from President Lincoln. (*Renewed uproar.*) It is a letter from Theodore Tilton. (*Hisses and cheers.*) Won't you hear what President Lincoln thinks? *"No, no."*) Well, you can hear it or not. It will be printed whether you hear it or hear it not. (*"Hear!" and cries of "Read, read."*) Yes, I will read. "A talk with President Lincoln revealed to me a great growth of wisdom. For instance, he said he was not going to press the colonization idea any longer, nor the gradual scheme of emancipation, expressing himself sorry that the Missourians had postponed emancipation for seven years. He said, 'Tell your anti-slavery friends that I am coming out all right.' He is desirous that the Border States shall form free constitutions, recognizing the proclamation, and thinks this will be made feasible by calling on loyal men." (*A voice: "What date is that letter?" and interruption.*)

25. Ladies and gentlemen, I have finished the exposition of this troubled subject. (*Renewed and continued*

interruption.) No man can unveil the future; no man can tell what revolutions are about to break upon the world; no man can tell what destiny belongs to France, nor to any of the European powers; but one thing is certain, that in the exigencies of the future there will be combinations and recombinations, and that those nations that are of the same faith, the same blood, and the same substantial interests, ought not to be alienated from each other, but ought to stand together. (*Immense cheering and hisses.*) I do not say that you ought not to be in the most friendly alliance with France or with Germany; but I do say that your own children, the offspring of England, ought to be nearer to you than any people of strange tongue. (*A voice: "Degenerate sons," applause and hisses; another voice: "What about the Trent?"*) If there have been any feelings of bitterness in America, let me tell you they have been excited, rightly or wrongly, under the impression that Great Britain was going to intervene between us and our own lawful struggle. (*A voice: "No!" and applause.*) With the evidence that there is no such intention all bitter feelings will pass away. (*Applause.*) We do not agree with the recent doctrine of neutrality as a question of of law. But it is past, and we are not disposed to raise that question. We accept it now as a fact, and we say that the utterance of Lord Russell at Blairgowrie (*applause, hisses, and a voice: "What about Lord Brougham?"*)—together with the declaration of the government in stopping war-steamers here (*great uproar, and applause*)—has gone far toward quieting every fear and removing every apprehension from our minds. (*Uproar and shouts of applause.*) And now in the future it is the work of every good man and patriot not to create divisions, but to do the things that will make for peace. (*"Oh, oh!" and laughter.*) On our part it shall be done. (*Applause and hisses, and "No, no!"*) On

your part it ought to be done; and when in any of the convulsions that come upon the world, Great Britain finds herself struggling single-handed against the gigantic powers that spread oppression and darkness (*applause, hisses, and uproar*), there ought to be such cordiality that she can turn and say to her first-born and most illustrious child, "Come!" (*"Hear, hear!" applause, tremendous cheers, and uproar.*) I will not say that England cannot again, as hitherto, single-handed, manage any power (*applause and uproar*)—but I will say that England and America together for religion and liberty (*a voice: "Soap, soap," uproar, and great applause*)—are a match for the world. (*Applause; a voice: "They don't want any more soft soap."*)

26. Now, gentlemen and ladies—(*a voice: "Sam Slick!" and another voice: "Ladies and gentlemen, if you please"*)—when I came I was asked whether I would answer questions, and I very readily consented to do so, as I had in other places; but I will tell you it was because I expected to have the opportunity of speaking with some sort of ease and quiet. (*A voice: "So you have."*) I have for an hour and a half spoken against a storm (*"Hear, hear!"*)—and you yourselves are witnesses that, by the interruption, I have been obliged to strive with my voice, so that I no longer have the power to control it in the face of this assembly. (*Applause.*) And although I am in spirit perfectly willing to answer any question, and more than glad of the chance, yet I am by this very unnecessary opposition to-night incapacitated physically from doing it. (*A voice: "Why did Lincoln delay the proclamation of slavery so long?" —another voice: "Habeas Corpus." A piece of paper was here handed up to Mr. Beecher.*)

I am asked a question. I will answer this one. "At the auction of sittings in your church, can the negroes bid on equal terms with the whites?" (*Cries of "No,*

no!") Perhaps you know better than I do. (*"Hear, hear!"*) But I declare that they can. (*"Hear, hear!" and applause.*) I declare that, at no time for ten years past—without any rule passed by the trustees, and without even a request from me—no decent man or woman has ever found molestation or trouble in walking into my church and sitting where he or she pleased. (*Applause.*) "Are any of the office-bearers in your church negroes?" No, not to my knowledge. Such has been the practical doctrine of amalgamation in the South that it is very difficult nowadays to tell who is a negro. (*"Hear, hear!" and "No, no!"*) Whenever a majority of my people want a negro to be an officer, he will be one; and I am free to say that there are a great many colored men that I know, who are abundantly capable of honoring any office of trust in the gift of our church. (*Applause.*) But while there are none in my church there is in Columbia county a little church where a negro man, being the ablest business man, and the wealthiest man in that town, is not only a ruler and elder of the church, but also contributes about two-thirds of all the expenses of it. (*"Hear, hear!" and a voice: "That is the exception, not the rule."*) I am answering these questions, you see, out of gratuitous mercy: I am not bound to do so.

27. It is asked whether Pennsylvania was not carried for Mr. Lincoln on account of his advocacy of the Morrill tariff, and whether the tariff was not one of the planks of the Chicago platform, on which Mr. Lincoln was elected. I had a great deal to do with that election; but I tell you that whatever local ——

(*Here the interruption became so noisy, that it was found impossible to proceed. The chairman asked how they could expect Mr. Beecher to answer questions amid such a disturbance. When order had been restored, the lecturer proceeded*):

I am not afraid to leave the treatment I have received at this meeting to the impartial judgment of every fair-playing Englishman. When I am asked questions, gentlemanly courtesy requires that I should be permitted to answer them. (*A voice from the further end of the room shouted something about the inhabitants of Liverpool.*) I know that it was in the placards requested to give Mr. Beecher a reception that should make him understand what the opinion of Liverpool was about him. (*"No, no!" and "Yes, yes!"*) There are two sides to every question, and Mr. Beecher's opinion about his treatment by Liverpool citizens is just as valid as your opinion about Mr. Beecher. Let me say, that if you wish me to answer questions you must be still; for, if I am interrupted, that is the end of the matter. (*"Hear, hear!" and "Bravo!"*)

I have this to say, that I have no doubt the Morrill tariff, or that which is now called so, did exercise a great deal of influence, not alone in Pennsylvania, but in many other parts of the country; because there are many sections of our country—those especially where the manufacture of iron or wool are the predominating industries—that are yet very much in favor of protective tariffs; but the thinking men and the influential men of both parties are becoming more and more in favor of free-trade.

28. "Can a negro ride in a public vehicle in New York with a white man?" I reply that there are times when politicians stir up the passions of the lower classes of men and the foreigners, and there are times just on the eve of an election when the prejudice against the colored man is stirred up and excited, in which they will be disturbed in any part of the city; but taking the course of the year throughout, one year after another, there are but one or two of the city horse-railroads in which a respectable colored man will be molested in riding

through the city. It is only on one railroad that this happened, and it is one which I have in the pulpit and the press always held up to severe reproof. At the Fulton Ferry there are two lines of omnibuses, one white and the other blue. I had been accustomed to go in them indifferently; but one day I saw a little paper stuck upon one of them, saying, "Colored people not allowed to ride in this omnibus." I instantly got out. There are men who stand at the door of these two omnibus lines, urging passengers into one or the other. I am very well known to all of them, and the next day, when I came to the place, the agent asked, "Won't you ride, sir?" "No," I said, "I am too much of a negro to ride in that omnibus." (*Laughter.*) I do not know whether this had any influence, but I do know, that after a fortnight's time I had occasion to look in, and the placard was gone. I called the attention of everyone I met to that fact, and said to them, "Don't ride in that omnibus, which violates your principles, and my principles, and common decency at the same time." I say still further, that in all New England there is not a railway where a colored man cannot ride as freely as a white man. (*"Hear, hear!"*) In the whole city of New York, a colored man taking a stage or railway will never be inconvenienced or suffer any discourtesy.

Ladies and gentlemen, I bid you good evening.

THE NEW SOUTH [1]

BY

HENRY W. GRADY

This famous persuasive speech was delivered December 21, 1886, before the New England Society of New York. It brought Grady national fame as an orator.

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1. "There was a South of slavery and secession—that South is dead. There is a South of union and freedom—that South, thank God, is living, breathing, growing every hour." These words, delivered from the immortal lips of Benjamin H. Hill, at Tammany Hall, in 1866, true then and truer now, I shall make my text to-night.

Mr. President and Gentlemen: Let me express to you my appreciation of the kindness by which I am permitted to address you. I make this abrupt acknowledgment advisedly, for I feel that if, when I raise my provincial voice in this ancient and august presence, I could find courage for no more than the opening sentence, it would be well if in that sentence I had met in a rough sense my obligation as a guest, and had perished, so to speak, with courtesy on my lips and grace in my heart. Permitted, through your kindness, to catch my second wind, let me say that I appreciate the significance of being the first Southerner to speak at this board, which bears the substance, if it surpasses the semblance, of original New England hospitality—and honors the sentiment that in turn honors you, but in

[1] Harris, J. C., *Henry W. Grady—His Writings and Speeches*, 1893, p. 83.

which my personality is lost, and the compliment to my people made plain.

I bespeak the utmost stretch of your courtesy to-night. I am not troubled about those from whom I come. You remember the man whose wife sent him to a neighbor with a pitcher of milk, and who, tripping on the top step, fell with such casual interruptions as the landings afforded into the basement, and, while picking himself up, had the pleasure of hearing his wife call out: "John, did you break the pitcher?"

"No, I didn't," said John, "but I'll be dinged if I don't."

2. So, while those who call me from behind may inspire me with energy, if not with courage, I ask an indulgent hearing from you. I beg that you will bring your full faith in American fairness and frankness to judgment upon what I shall say. There was an old preacher once who told some boys of the Bible lesson he was going to read in the morning. The boys, finding the place, glued together the connecting pages. The next morning he read on the bottom of one page, "When Noah was one hundred and twenty years old he took unto himself a wife, who was"—then turning the page—"140 cubits long—40 cubits wide, built of gopher wood—and covered with pitch inside and out." He was naturally puzzled at this. He read it again, verified it, and then said: "My friends, this is the first time I ever met this in the Bible, but I accept this as an evidence of the assertion that we are fearfully and wonderfully made." If I could get you to hold such faith to-night I could proceed cheerfully to the task I otherwise approach with a sense of consecration.

Pardon me one word, Mr. President, spoken for the sole purpose of getting into the volumes that go out annually freighted with the rich eloquence of your speakers—the fact the Cavalier as well as the Puritan

was on the continent in its early days, and that he was "up and able to be about." I have read your books carefully and I find no mention of that fact, which seems to me an important one for preserving a sort of historical equilibrium if for nothing else.

Let me remind you that the Virginia Cavalier first challenged France on the continent—that Cavalier, John Smith, gave New England its very name, and was so pleased with the job that he has been handing his own name around ever since—and that while Miles Standish was cutting off men's ears for courting a girl without her parents' consent, and forbade men to kiss their wives on Sunday, the Cavalier was courting everything in sight, and that the Almighty had vouchsafed great increase to the Cavalier colonies, the huts in the wilderness being as full as the nests in the woods.

3. But having incorporated the Cavalier as a fact in your charming little books, I shall let him work out his own salvation, as he has always done, with engaging gallantry, and we will hold no controversy as to his merits. Why should we? Neither Puritan nor Cavalier long survived as such. The virtues and good traditions of both happily still live for the inspiration of their sons and the saving of the old fashion. But both Puritan and Cavalier were lost in the storm of the first Revolution, and the American citizen, supplanting both and stronger than either, took possession of the republic bought by their common blood and fashioned to wisdom, and charged himself with teaching men government and establishing the voice of the people as the voice of God.

My friends, Dr. Talmage has told you that the typical American has yet to come. Let me tell you that he has already come. Great types, like valuable plants, are slow to flower and fruit. But from the union of these colonists, Puritans and Cavaliers, from the straightening of their purposes and the crossing of their blood,

slow perfecting through a century, came he who stands as the first typical American, the first who comprehended within himself all the strength and gentleness, all the majesty and grace of this republic—Abraham Lincoln. He was the sum of Puritan and Cavalier, for in his ardent nature were fused the virtues of both, and in the depths of his great soul the faults of both were lost. He was greater than Puritan, greater than Cavalier, in that he was American, and that in his honest form were first gathered the vast and thrilling forces of his ideal government—charging it with such tremendous meaning and elevating it above human suffering that martyrdom, though infamously aimed, came as a fitting crown to a life consecrated from the cradle to human liberty. Let us, each cherishing the traditions and honoring his fathers, build with reverent hands to the type of this simple but sublime life, in which all types are honored, and in our common glory as Americans there will be plenty and to spare for your forefathers and for mine.

4. Dr. Talmage has drawn for you, with a master's hand, the picture of your returning armies. He has told you how, in the pomp and circumstance of war, they came back to you, marching with proud and victorious tread, reading their glory in a nation's eyes! Will you bear with me while I tell you of another army that sought its home at the close of the late war—an army that marched home in defeat and not in victory—in pathos and not in splendor, but in glory that equaled yours, and to hearts as loving as ever welcomed heroes home! Let me picture to you the footsore Confederate soldier, as buttoning up in his faded gray jacket the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appomattox in April, 1865. Think of him as ragged, half-starved, heavy-hearted, enfeebled by want and wounds, having

fought to exhaustion, he surrenders his gun, wrings the hands of his comrades in silence, and lifting his tear-stained and pallid face for the last times to the graves that dot the old Virginia hills, pulls his gray cap over his brow and begins the slow and painful journey. What does he find—let me ask you who went to your homes eager to find, in the welcome you had justly earned, full payment for four years' sacrifice—what does he find when, having followed the battle-stained cross against overwhelming odds, dreading death not half so much as surrender, he reaches the home he left so prosperous and beautiful? He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barns empty, his trade destroyed, his money worthless, his social system, feudal in its magnificence, swept away; his people without law or legal status; his comrades slain, and the burdens of others heavy on his shoulders. Crushed by defeat, his very traditions are gone. Without money, credit, employment, material, or training; and beside all this, confronted with the gravest problem that ever met human intelligence—the establishing of a status for the vast body of his liberated slaves.

5. What does he do—this hero in gray with a heart of gold? Does he sit down in sullenness and despair? Not for a day. Surely God, who had stripped him of his prosperity, inspired him in his adversity. As ruin was never before so everwhelming, never was restoration swifter. The soldier stepped from the trenches into the furrow; horses that had charged Federal guns marched before the plow, and fields that ran red with human blood in April were green with the harvest in June; women reared in luxury cut up their dresses and made breeches for their husbands, and, with a patience and heroism that fit women always as a garment, gave their hands to work. There was little bitterness in all this. Cheerfulness and frankness prevailed. "Bill Arp" struck the

key-note when he said: "Well, I killed as many of them as they did of me, and now I'm going to work." Or the soldier returning home after defeat and roasting some corn on the roadside, who made the remark to his comrades: "You may leave the South if you want to, but I am going to Sandersville, kiss my wife and raise a crop, and if the Yankees fool with me any more, I'll whip 'em again." I want to say to General Sherman, who is considered an able man in our parts, though some people think he is a kind of careless man about fire, that from the ashes he left us in 1864 we have raised a brave and beautiful city; that somehow or other we have caught the sunshine in the bricks and mortar of our homes, and have builded therein not one ignoble prejudice or memory.

6. But what is the sum of our work? We have found out that in the summing up the free negro counts more than he did as a slave. We have planted the schoolhouse on the hilltop and made it free to white and black. We have sowed towns and cities in the place of theories, and put business above politics. We have challenged your spinners in Massachusetts and your ironmakers in Pennsylvania. We have learned that the $400,000,000 annually received from our cotton crop will make us rich when the supplies that make it are home-raised. We have reduced the commercial rate of interest from 24 to 6 per cent, and are floating 4 per cent bonds. We have learned that one northern immigrant is worth fifty foreigners; and have smoothed the path to southward, wiped out the place where Mason's and Dixon's line used to be, and hung out the latchstring to you and yours. We have reached the point that marks perfect harmony in every household, when the husband confesses that the pies which his wife cooks are as good as those his mother used to bake; and we admit that the sun shines as brightly and the moon as softly as it did

before the war. We have established thrift in city and country. We have fallen in love with work. We have restored comfort to homes from which culture and elegance never departed. We have let economy take root and spread among us as rank as the crab-grass which sprung from Sherman's cavalry camps, until we are ready to lay odds on the Georgia Yankee as he manufactures relics of the battlefield in a one-story shanty and squeezes pure olive oil out of his cotton seed, against any down-easter that ever swapped wooden nutmegs for flannel sausage in the valleys of Vermont. Above all, we know that we have achieved in these "piping times of peace" a fuller independence for the South than that which our fathers sought to win in the forum by their eloquence or compel in the field by their swords.

7. It is a rare privilege, sir, to have had part, however humble, in this work. Never was nobler duty confided to human hands than the uplifting and upbuilding of the prostrate and bleeding South—misguided, perhaps, but beautiful in her suffering, and honest, brave and generous always. In the record of her social, industrial and political illustrations we await with confidence the verdict of the world.

But what of the negro? Have we solved the problem he presents or progressed in honor and equity toward solution? Let the record speak to the point. No section shows a more prosperous laboring population than the negroes of the South, none in fuller sympathy with the employing and land-owning class. He shares our school fund, has the fullest protection of our laws and the friendship of our people. Self-interest, as well as honor, demand that he should have this. Our future, our very existence, depend upon our working out this problem in full and exact justice. We understand that when Lincoln signed the emancipation proclamation, your victory was assured, for he then committed you

to the cause of human liberty, against which the arms of man cannot prevail—while those of our statesmen who trusted to make slavery the corner-stone of the Confederacy doomed us to defeat as far as they could, committing us to a cause that reason could not defend or the sword maintain in sight of advancing civilization.

8. Had Mr. Toombs said, which he did not say, "that he would call the roll of his slaves at the foot of Bunker Hill," he would have been foolish, for he might have known that whenever slavery became entangled in war it must perish, and that the chattel in human flesh ended forever in New England when your fathers—not to be blamed for parting with what didn't pay—sold their slaves to our fathers—not to be praised for knowing a paying thing when they saw it. The relations of the southern people with the negro are close and cordial. We remember with what fidelity for four years he guarded our defenseless women and children, whose husbands and fathers were fighting against his freedom. To his eternal credit be it said that whenever he struck a blow for his own liberty he fought in open battle, and when at last he raised his black and humble hands that the shackels might be struck off, those hands were innocent of wrong against his helpless charges, and worthy to be taken in loving grasp by every man who honors loyalty and devotion. Ruffians have maltreated him, rascals have misled him, philanthropists established a bank for him, but the South, with the North, protests against injustice to this simple and sincere people. To liberty and enfranchisement is as far as law can carry the negro. The rest must be left to conscience and common sense. It must be left to those among whom his lot is cast, with whom he is indissolubly connected, and whose prosperity depends upon their possessing his intelligent sympathy and confidence. Faith has been kept with him, in spite of caluminous assertions to the con-

trary by those who assume to speak for us or by frank opponents. Faith will be kept with him in the future, if the South holds her reason and integrity.

9. But have we kept faith with you? In the fullest sense, yes. When Lee surrendered—I don't say when Johnson surrendered, because I understand he still alludes to the time when he met General Sherman last as the time when he determined to abandon any further prosecution of the struggle—when Lee surrendered, I say, and Johnson quit, the South became, and has since been, loyal to this Union. We fought hard enough to know that we were whipped, and in perfect frankness accept as final the arbitrament of the sword to which we had appealed. The South found her jewel in the toad's head of defeat. The shackles that had held her in narrow limitations fell forever when the shackles of the negro slave were broken. Under the old regime the negroes were slaves to the South; the South was a slave to the system. The old plantation, with its simple police regulations and feudal habit, was the only type possible under slavery. Thus was gathered in the hands of a splendid and chivalric oligarchy the substance that should have been diffused among the people, as the rich blood, under certain artificial conditions, is gathered at the heart, filling that with affluent rapture but leaving the body chill and colorless.

The old South rested everything on slavery and agriculture, unconscious that these could neither give nor maintain healthy growth. The new South presents a perfect democracy, the oligarchs leading in the popular movement—a social system compact and closely knitted, less splendid on the surface, but stronger at the core—a hundred farms for every plantation, fifty homes for every palace—and a diversified industry that meets the complex need of this complex age.

The new South is enamored of her new work. Her soul

is stirred with the breath of a new life. The light of a grander day is falling fair on her face. She is thrilling with the consciousness of growing power and prosperity. As she stands upright, full-statured and equal among the people of the earth, breathing the keen air and looking out upon the expanded horizon, she understands that her emancipation came because through the inscrutable wisdom of God her honest purpose was crossed, and her brave armies were beaten.

10. This is said in no spirit of time-serving or apology. The South has nothing for which to apologize. She believes that the late struggle between the States was war and not rebellion; revolution and not conspiracy, and that her convictions were as honest as yours. I should be unjust to the dauntless spirit of the South and to my own convictions if I did not make this plain in this presence. The South has nothing to take back. In my native town of Athens is a monument that crowns its central hill—a plain, white shaft. Deep cut into its shining side is a name dear to me above the names of men—that of a brave and simple man who died in brave and simple faith. Not for all the glories of New England, from Plymouth Rock all the way, would I exchange the heritage he left me in his soldier's death. To the foot of that I shall send my children's children to reverence him who ennobled their name with his heroic blood. But, sir, speaking from the shadow of that memory which I honor as I do nothing else on earth, I say that the cause in which he suffered and for which he gave his life was adjudged by higher and fuller wisdom than his or mine, and I am glad that the omniscient God held the balance of battle in His almighty hand and that human slavery was swept forever from American soil, the American Union was saved from the wreck of war.

This message, Mr. President, comes to you from consecrated ground. Every foot of soil about the city in

which I live is sacred as a battle-ground of the republic. Every hill that invests it is hallowed to you by the blood of your brothers who died for your victory, and doubly hallowed to us by the blood of those who died hopeless, but undaunted, in defeat—sacred soil to all of us—rich with memories that make us purer and stronger and better—silent but staunch witnesses in its red desolation of the matchless valor of American hearts and the deathless glory of American arms—speaking an eloquent witness in its white peace and prosperity to the indissoluble union of American States and the imperishable brotherhood of the American people.

11. Now, what answer has New England to this message? Will she permit the prejudice of war to remain in the hearts of the conquerors, when it has died in the hearts of the conquered? Will she transmit this prejudice to the next generation, that in their hearts which never felt the generous ardor of conflict it may perpetuate itself? Will she withhold, save in strained courtesy, the hand which straight from his soldier's heart Grant offered to Lee at Appomattox? Will she make the vision of a restored and happy people, which gathered above the couch of your dying captain, filling his heart with grace; touching his lips with praise, and glorifying his path to the grave—will she make this vision on which the last sigh of his expiring soul breathed a benediction, a cheat and delusion? If she does, the South, never abject in asking for comradeship, must accept with dignity its refusal; but if she does not refuse to accept in frankness and sincerity this message of good will and friendship, then will the prophecy of Webster, delivered in this very society forty years ago amid tremendous applause, become true, be verified in its fullest sense, when he said: "Standing hand to hand and clasping hands, we should remain united as we have been for sixty years, citizens of the same country, members of the same gov-

ernment, united, all united now and united forever." There have been difficulties, contentions, and controversies, but I tell you that in my judgment,

> "Those opposéd eyes,
> Which like the meteors of a troubled heaven,
> All of one nature, of one substance bred,
> Did lately meet in th' intestine shock,
> Shall now, in mutual well beseeming ranks,
> March all one way."

THE LOST ARTS[1]

BY

WENDELL PHILLIPS

Few lectures in the American Lyceum have met with as wide and as enthusiastic welcome as this. It was first delivered in the winter of 1838-39. Mr. Phillips had spoken before this upon subjects taken from chemistry and physics, and on discoveries and inventions in the field of mechanics. Called suddenly to address a certain audience, he thought there might be a charm in a familiar *résumé* of those arts which the ancients carried to a perfection still unrivalled. Hastily outlined in a series of notes it was presented almost impromptu. But so great was the interest which it excited, that Mr. Phillips was called to repeat it over two thousand times.

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1. Ladies and Gentlemen: I am to talk to you tonight about "The Lost Arts,"—a lecture which has grown under my hand year after year, and which belongs to that first phase of the lyceum system, before it undertook to meddle with political duties or dangerous and angry questions of ethics; when it was merely an academic institution, trying to win busy men back to books, teaching a little science, or repeating some tale of foreign travel, or painting some great representative character, the symbol of his age. I think I can claim a

[1] Phillips, Wendell, *Speeches, Lectures and Addresses,* 1900.

purpose beyond a moment's amusement in this glance at early civilization.

I, perhaps, might venture to claim that it was a medicine for what is the most objectionable feature of our national character; and that is self-conceit—an undue appreciation of ourselves, an exaggerated estimate of our achievements, of our inventions, of our contributions to popular comfort, and of our place, in fact, in the great procession of the ages. We seem to imagine that whether knowledge will die with us or not, it certainly began with us. We have a pitying estimate, a tender compassion, for the narrowness, ignorance, and darkness of the bygone ages. We seem to ourselves not only to monopolize, but to have begun, the era of light. In other words, we are all running over with a fourth-day-of-July spirit of self-content. I am often reminded of the German whom the English poet Coleridge met at Frankfort. He always took off his hat with profound respect when he ventured to speak of himself. It seems to me, the American people might be painted in the chronic attitude of taking off its hat to itself; and therefore it can be no waste of time, with an audience in such a mood, to take their eyes for a moment from the present civilization, and guide them back to that earliest possible era that history describes for us, if it were only for the purpose of asking whether we boast on the right line. I might despair of curing us of the habit of boasting, but I might direct it better!

2. Well, I have been somewhat criticised, year after year, for this endeavor to open up the claims of old times. I have been charged with repeating useless fables with no foundation. To-day I take the mere subject of glass. This material, Pliny says, was discovered by accident. Some sailors, landing on the eastern coast of Spain, took their cooking utensils, and supported them on the sand by the stones that they found in the neigh-

borhood; they kindled their fire, cooked the fish, finished the meal, and removed the apparatus; and glass was found to have resulted from the nitre and sea-sand, vitrified by the heat. Well, I have been a dozen times criticised by a number of wise men, in newspapers, who have said that this was a very idle tale, that there never was sufficient heat in a few bundles of sticks to produce vitrification—glass-making. I happened, two years ago, to meet, on the prairies of Missouri, Professor Shepherd, who started from Yale College, and like a genuine Yankee brings up anywhere where there is anything to do. I happened to mention this criticism to him. "Well," says he, "a little practical life would have freed men from that doubt." Said he, "We stopped last year in Mexico, to cook some venison. We got down from our saddles, and put the cooking-apparatus on stones we found there; made our fire with the wood we got there, resembling ebony; and when we removed the apparatus there was pure silver gotten out of the embers by the intense heat of that almost iron wood. . . . Now," said he, "that heat was greater than any necessary to vitrify the materials of glass." Why not suppose that Pliny's sailors had lighted on some exceedingly hard wood? May it not be as possible as in this case?

3. So, ladies and gentlemen, with a growing habit of distrust of a large share of this modern and exceedingly scientific criticism of ancient records, I think we have been betraying our own ignorance, and that frequently, when the statement does not look, on the face of it, to be exactly accurate, a little investigation below the surface will show that it rests on a real truth. Take, for instance, the English proverb which was often quoted in my college days. We used to think how little logic the common people had; and when we wanted to illustrate this in the school-room—it was what was called a *non sequitur:* the effect did not come from the cause

named—we always quoted the English proverb, "Tenterden steeple is the cause of Goodwin Sands." We said, "How ignorant a population!" But when we went deeper into the history, we found that the proverb was not meant for logic, but was meant for sarcasm. One of the bishops had fifty thousand pounds given to him, to build a breakwater to save the Goodwin Sands from the advancing seas; but the good bishop—being one of the kind of bishops which Mr. Froude describes in his lecture, that the world would be better if Providence would remove them from it—instead of building the breakwater to keep out the sea, simply built a steeple; and this proverb was sarcastic, and not logical, that "Tenterden steeple was the cause of the Goodwin Sands." When you contemplate the motive, there was the closest and best-welded logic in the proverb. So I think a large share of our criticism of old legends and old statements will be found in the end to be the ignorance that overleaps its own saddle, and falls on the other side.

4. Well, my first illustration ought to be this material, glass; but, before I proceed to talk of these lost arts, I ought in fairness to make an exception—and it is the conception and conceit which lies here. Over a very large section of literature, there is a singular contradiction to this swelling conceit. There are certain lines in which the moderns are ill-satisfied with themselves, and contented to acknowledge that they ought fairly to sit down at the feet of their predecessors. Take poetry, painting, sculpture, architecture, the drama, and almost everything in works of any form that relates to beauty—with regard to that whole sweep, the modern world gilds it with its admiration of the beautiful. Take the very phrases that we use. The artist says he wishes to go to Rome. "For what?" "To study the masters." Well, all the masters have been in their graves several hundred years. We are all pupils. You tell the poet, "Sir,

that line of yours would remind one of Homer," and he is crazy. Stand in front of a painting, in the hearing of the artist, and compare its coloring to that of Titian or Raphael, and he remembers you forever. I remember once standing in front of a bit of marble carved by Powers, a Vermonter who had a matchless, instinctive love of art, and perception of beauty. I said to an Italian standing with me, "Well, now, that seems to me to be perfection." "Perfection!"—was his answer, shrugging his shoulders—"Why, sir, that reminds you of Phidias!" as if to remind you of that Greek was a greater compliment than to be perfection.

5. Well, now the very choice of phrases betrays a confession of inferiority, and you see it again creeps out in the amount we borrow. Take the whole range of imaginative literature, and we are all wholesale borrowers. In every matter that relates to invention, to use, or beauty, or form, we are borrowers.

You may glance around the furniture of the palaces in Europe, and you may gather all these utensils of art or use; and when you have fixed the shape and forms in your mind, I will take you into the museum of Naples, which gathers all remains of the domestic life of the Romans, and you shall not find a single one of these modern forms of art or beauty or use that was not anticipated there. We have hardly added one single line or sweep of beauty to the antique.

Take the stories of Shakespeare, who has perhaps written his forty-odd plays. Some are historical. The rest, two-thirds of them, he did not stop to invent, but he found them. These he clutched, ready made to his hand, from the Italian novelists, who had taken them before from the East. Cinderella and her slipper is older than all history, like half a dozen other baby legends. The annals of the world do not go back far enough to tell us from where they first came.

6. All the boys' plays, like everything that amuses the child in the open air, are Asiatic. Rawlinson will show you that they came somewhere from the banks of the Ganges or the suburbs of Damascus. Bulwer borrowed the incidents of his Roman stories from legends of a thousand years before. Indeed, Dunlop, who has grouped the history of the novels of all Europe into one essay, says that in the nations of modern Europe there have been two hundred and fifty or three hundred distinct stories. He says at least two hundred of these may be traced, before Christianity, to the other side of the Black Sea. If this were my topic, which it is not, I might tell you that even our newspaper jokes are enjoying a very respectable old age. Take Maria Edgeworth's essay on Irish bulls and the laughable mistakes of the Irish. Even the tale which either Maria Edgeworth or her father thought the best is that famous story of a man writing a letter as follows: "My dear friend, I would write you in detail, more minutely, if there was not an impudent fellow looking over my shoulder, reading every word." "No, you lie; I've not read a word you have written!" This is an Irish bull, still it is a very old one. It is only two hundred and fifty years older than the New Testament. Horace Walpole dissented from Richard Lovell Edgeworth, and thought the other Irish bull was the best—of the man who said, "I would have been a very handsome man, but they changed me in the cradle." That comes from Don Quixote, and is Spanish; but Cervantes borrowed it from the Greek in the fourth century, and the Greek stole it from the Egyptian hundreds of years back.

7. There is one story which it is said Washington has related, of a man who went into an inn, and asked for a glass of drink from the landlord, who pushed forward a wine-glass about half the usual size; the tea-cups also in that day were not more than half the present size.

The landlord said, "That glass out of which you are drinking is forty years old." "Well," said the thirsty traveller, contemplating its diminutive proportions, "I think it is the smallest thing of its age I ever saw." That story as told is given as a story of Athens three hundred and seventy-five years before Christ was born. Why! all these Irish bulls are Greek—every one of them. Take the Irishman who carried around a brick as a specimen of the house he had to sell; take the Irishman who shut his eyes and looked into the glass to see how he would look when he was dead; take the Irishman that bought a crow, alleging that crows were reported to live two hundred years, and he meant to set out and try it; take the Irishman who met a friend who said to him, "Why, sir, I heard you were dead." "Well," says the man, "I suppose you see I'm not." "Oh, no!" says he, "I would believe the man who told me a good deal quicker than I would you." Well, those are all Greek. A score or more of them, of a parallel character, come from Athens.

8. Our old Boston patriots felt that tarring and feathering a Tory was a genuine patent Yankee fire-brand—Yankeeism. They little imagined that when Richard Coeur de Lion set out on one of his crusades, among the orders he issued to his camp of soldiers was that anyone who robbed a hen-roost should be tarred and feathered. Many a man who lived in Connecticut has repeated the story of taking children to the limits of the town, and giving them a sound thrashing to enforce their memory of the spot. But the Burgundians in France, in a law now eleven hundred years old, attributed valor to the east of France because it had a law that the children should be taken to the limits of the district, and there soundly whipped, in order that they might forever remember where the limits came.

So we have very few new things in that line. But I

said I would take the subject, for instance, of this very material—glass. It is the very best expression of man's self-conceit.

I had heard that nothing had been observed in ancient times which could be called by the name of glass—that there had been merely attempts to imitate it. I thought they had proved the proposition; they certainly had elaborated it. In Pompeii, a dozen miles south of Naples, which was covered with ashes by Vesuvius eighteen hundred years ago, they broke into a room full of glass: there was ground-glass, window-glass, cut-glass, and colored glass of every variety. It was undoubtedly a glass-maker's factory. So the lie and the refutation came face to face. It was like a pamphlet printed in London, in 1836, by Dr. Lardner, which proved that a steamboat could not cross the ocean; and the book came to this country in the first steamboat that came across the Atlantic.

9. The chemistry of the most ancient period had reached a point which we have never even approached, and which we in vain struggle to reach to-day. Indeed, the whole management of the effect of light on glass is still a matter of profound study. The first two stories which I have to offer you are simply stories from history.

The first is from the letters of the Catholic priests who broke into China, which were published in France some two hundred years ago. They were shown a glass, transparent and colorless, which was filled with a liquor made by the Chinese, that was shown to observers, and appeared to be colorless like water. This liquor was poured into the glass, and then, looking through it, it seemed to be filled with fishes. They turned this out, and repeated the experiment, and again it was filled with fish. The Chinese confessed that they did not make them; that they were the plunder of some foreign conquest. This is not a singular thing in Chinese his-

tory; for in some of their scientific discoveries we have found evidence that they did not make them, but stole them.

10. The second story of half a dozen—certainly five—relates to the age of Tiberius, the time of Saint Paul, and tells of a Roman who had been banished, and who returned to Rome, bringing a wonderful cup. This cup he dashed upon the marble pavement, and it was crushed, not broken, by the fall. It was dented some, and with a hammer he easily brought it into shape again. It was brilliant, transparent, but not brittle. I had a wine-glass when I made this talk in New Haven; and among the audience was the owner, Professor Silliman. He was kind enough to come to the platform when I had ended, and say that he was familiar with most of my facts; but speaking of malleable glass, he had this to say—that it was nearly a natural impossibility, and that no amount of evidence which could be brought would make him credit it. Well, the Romans got their chemistry from the Arabians; they brought it into Spain eight centuries ago, and in their books of that age they claim that they got from the Arabians malleable glass. There is a kind of glass spoken of there that, if supported by one end, by its own weight in twenty hours would dwindle down to a fine line, and that you could curve it around your wrist. Von Beust, the Chancellor of Austria, has ordered secrecy in Hungary in regard to a recently discovered process by which glass can be used exactly like wool, and manufactured into cloth.

11. These are a few records. When you go to Rome, they will show you a bit of glass like the solid rim of this tumbler—a transparent glass, a solid thing, which they lift up so as to show you that there is nothing concealed; but in the centre of the glass is a drop of colored glass, perhaps as large as a pea, mottled like a duck, finely mottled with the shifting colored hues of the neck,

and which even a miniature pencil could not do more perfectly. It is manifest that this drop of liquid glass must have been poured, because there is no joint. This must have been done by a greater heat than the annealing process, because that process shows breaks.

The imitation of gems has deceived not only the lay people, but the connoisseurs. Some of these imitations in later years have been discovered. The celebrated vase of the Genoa Cathedral was considered a solid emerald. The Roman-Catholic legend of it was, that it was one of the treasures that the Queen of Sheba gave to Solomon, and that it was the identical cup out of which the Saviour drank at the Last Supper. Columbus must have admired it; it was venerable in his day. It was death for anybody to touch it but a Catholic priest. And when Napoleon besieged Genoa—I mean the great Napoleon, not the present little fellow—it was offered by the Jews to loan the Senate three million dollars on that single article as security. Napoleon took it, and carried it to France, and gave it to the Institute. Somewhat reluctantly, the scholars said, "It is not a stone; we hardly know what it is."

12. Cicero said that he had seen the entire Iliad, which is a poem large as the New Testament, written on a skin so that it could be rolled up in the compass of a nut-shell. Now, this is imperceptible to the ordinary eye. You have seen the Declaration of Independence in the compass of a quarter of a dollar, written with glasses. I have to-day a paper at home, as long as half my hand, on which was photographed the whole contents of a London newspaper. It was put under a dove's wing, and sent into Paris, where they enlarged it, and read the news. This copy of the Iliad must have been made by some such process.

In the Roman theatre—the Coliseum, which could seat a hundred thousand people—the emperor's box, raised to

the highest tier, bore about the same proportion to the space as this stand does to this hall; and to look down to the centre of a six-acre lot, was to look a considerable distance. ("Considerable," by the way, is not a Yankee word. Lord Chesterfield uses it in his letters to his son, so it has a good English origin.) Pliny says that Nero the tyrant had a ring with a gem in it, which he looked through, and watched the sword-play of the gladiators—men who killed each other to amuse the people—more clearly than with the naked eye. So Nero had an opera-glass.

13. So Mauritius the Sicilian stood on the promontory of his island, and could sweep over the entire sea to the coast of Africa with his *nauscopite,* which is a word derived from two Greek words, meaning "to see a ship." Evidently Mauritius, who was a pirate, had a marine telescope.

You may visit Dr. Abbot's museum, where you will see the ring of Cheops. Bunsen puts him five hundred years before Christ. The signet of the ring is about the size of a quarter of a dollar, and the engraving is invisible without the aid of glasses. No man was ever shown into the cabinets of gems in Italy without being furnished with a microscope to look at them. It would be idle for him to look at them without one. He couldn't appreciate the delicate lines and the expression of the faces. If you go to Parma, they will show you a gem once worn on the finger of Michael Angelo, of which the engraving is two thousand years old, on which there are the figures of seven women. You must have the aid of a glass in order to distinguish the forms at all. I have a friend who has a ring, perhaps three-quarters of an inch in diameter, and on it the naked figure of the god Hercules. By the aid of glasses, you can distinguish the interlacing muscles, and count every separate hair on the eyebrows. Layard says he would be unable to

read the engravings on Nineveh without strong spectacles, they are so extremely small. Rawlinson brought home a stone about twenty inches long and ten wide, containing an entire treatise on mathematics. It would be perfectly illegible without glasses. Now, if we are unable to read it without the aid of glasses, you may suppose the man who engraved it had pretty strong spectacles. So the microscope, instead of dating from our time, finds its brothers in the books of Moses—and these are infant brothers.

14. So if you take colors. Color is, we say, an ornament. We dye our dresses, and ornament our furniture. It is an ornament to gratify the eye. But the Egyptians impressed it into a new service. For them, it was a method of recording history. Some parts of their history were written; but when they wanted to elaborate history they painted it. Their colors are immortal, else we could not know of it. We find upon the stucco of their walls their kings holding court, their armies marching out, their craftsmen in the ship-yard, with the ships floating in the dock; and, in fact, we trace all their rites and customs painted in undying colors. The French who went to Egypt with Napoleon said that all the colors were perfect except the greenish-white which is the hardest for us. They had no difficulty with the Tyrian purple. The burned city of Pompeii was a city of stucco. All the houses are stucco outside, and are stained with Tyrian purple—the royal color of antiquity.

But you never can rely on the name of a color after a thousand years. So the Tyrian purple is almost a red —about the color of these curtains. This is a city all of red. It had been buried seventeen hundred years; and if you take a shovel now, and clear away the ashes, this color flames up upon you, a great deal richer than anything we can produce. You can do down into the narrow vault which Nero built him as a retreat from the great

heat, and you will find the walls painted all over with fanciful designs in arabesque which have been buried beneath the earth fifteen hundred years; but when the peasants light it up with their torches, the colors flash out before you as fresh as they were in the days of Saint Paul. Your fellow-citizen, Mr. Page, spent twelve years in Venice, studying Titian's method of mixing his colors, and he thinks he has got it. Yet come down from Titian, whose colors are wonderfully and perfectly fresh, to Sir Joshua Reynolds, and although his colors are not yet a hundred years old, they are fading: the colors on his lips are dying out, and the cheeks are losing their tints. He did not know how to mix well. All this mastery of color is as yet unequalled.

15. If you should go with that most delightful of all lecturers, Professor Tyndall, he would show you in the spectrum the vanishing rays of violet, and prove to you that beyond their limit there are rays still more delicate, and to you invisible, but which he, by chemical paper, will make visible; and he will tell you that probably, though you see three or four inches more than three hundred years ago your predecessors did, yet three hundred years later our successors will surpass our limit. The French have a theory that there is a certain delicate shade of blue that Europeans cannot see. In one of his lectures to his students, Ruskin opened his Catholic mass-book, and said, "Gentlemen, we are the best chemists in the world. No Englishman ever could doubt that. But we cannot make such a scarlet as that; and even if we could, it would not last for twenty years. Yet this is five hundred years old!" The Frenchman says, "I am the best dyer in Europe; nobody can equal me, and nobody can surpass Lyons." Yet in Cashmere, where the girls make shawls worth thirty thousand dollars, they will show him three hundred distinct colors which he not only cannot make, but cannot even dis-

tinguish. When I was in Rome, if a lady wished to wear a half-dozen colors at a masquerade, and have them all in harmony, she would go to the Jews; for the Oriental eye is better than even those of France or Italy, of which we think so highly.

16. Taking the metals, the Bible in its first chapters shows that man first conquered metals there in Asia; and on that spot to-day he can work more wonders with those metals than we can.

One of the surprises that the European artists received, when the English plundered the summer palace of the King of China, was the curiously wrought metal vessels of every kind, far exceeding all the boasted skill of the workmen of Europe.

Mr. Colton of the Boston *Journal,* the first week he landed in Asia, found that his chronometer was out of order, because the steel of the works had become rusted. The London *Medical and Surgical Journal* advises surgeons not to venture to carry any lancets to Calcutta—to have them gilded, because English steel could not bear the atmosphere of India. Yet the Damascus blades of the Crusades were not gilded, and they are as perfect as they were eight centuries ago. There was one at the London Exhibition, the point of which could be made to touch the hilt, and which could be put into a scabbard like a corkscrew, and bent every way without breaking, like an American politician. Now, the wonder of this is, that perfect steel is a marvel of science. If a London chronometer-maker wants the best steel to use in his chronometer, he does not send to Sheffield, the centre of all science, but to the Punjab, the empire of the seven rivers, where there is no science at all. The first needle ever made in England was made in the time of Henry VIII and made by a negro; and when he died, the art died with him. Some of the first travellers in Africa stated that they found a tribe in the interior who gave them better

razors than they had; the irrepressible negro coming up in science as in politics. The best steel is the greatest triumph of metallurgy, and metallurgy is the glory of chemistry.

17. The poets have celebrated the perfection of the Oriental steel; and it is recognized as the finest by Moore, Byron, Scott, Southey, and many others. I have even heard a young advocate of the lost arts find an argument in Byron's "Sennacherib," from the fact that the mail of the warriors in that one short night had rusted before the trembling Jews stole out in the morning to behold the terrible work of the Lord. Scott, in his "Tales of the Crusaders,"—for Sir Walter was curious in his love of the lost arts—describes a meeting between Richard Coeur de Lion and Saladin. Saladin asks Richard to show him the wonderful strength for which he is famous, and the Norman monarch responds by severing a bar of iron which lies on the floor of his tent. Saladin says, "I cannot do that;" but he takes an eider-down pillow from the sofa, and drawing his keen blade across it, it falls in two pieces. Richard says, "This is the black art; it is magic; it is the devil: you cannot cut that which has no resistance;" and Saladin, to show him that such is not the case, takes a scarf from his shoulders, which is so light that it almost floats in the air, and tossing it up, severs it before it can descend. George Thompson told me he saw a man in Calcutta throw a handful of floss-silk into the air, and a Hindoo sever it into pieces with his saber. We can produce nothing like this.

18. Taking their employment of the mechanical forces, and their movement of large masses from the earth, we know that the Egyptians had the five, seven, or three mechanical powers; but we cannot account for the multiplication and increase necessary to perform the wonders they accomplished.

In Boston, lately, we have moved the Pelham Hotel, weighing fifty thousand tons, fourteen feet, and are very proud of it; and since then we have moved a whole block of houses twenty-three feet, and I have no doubt we shall write a book about it: but there is a book telling how Domenico Fontana of the sixteenth century set up the Egyptian obelisk at Rome on end, in the Papacy of Sixtus V. Wonderful! Yet the Egyptians quarried that stone, and carried it a hundred and fifty miles, and the Romans brought it seven hundred and fifty miles and never said a word about it. Mr. Batterson, of Hartford, walking with Brunnel, the architect of the Thames tunnel, in Egypt, asked him what he thought of the mechanical power of the Egyptians; and he said, "There is Pompey's Pillar; it is a hundred feet high, and the capital weighs two thousand pounds. It is something of a feat to hang two thousand pounds at that height in the air, and the few men that can do it would better discuss Egyptian mechanics."

19. Take canals. The Suez Canal absorbs half its receipts in cleaning out the sand which fills it continually, and it is not yet known whether it is a pecuniary success. The ancients built a canal at right angles to ours; because they knew it would not fill up if built in that direction, and they knew such a one as ours would. There were magnificent canals in the land of the Jews, with perfectly arranged gates and sluices. We have only just begun to understand ventilation properly for our houses; yet late experiments at the Pyramids in Egypt show that those Egyptian tombs were ventilated in the most perfect and scientific manner.

Again, cement is modern, for the ancients dressed and joined their stones so closely, that in buildings thousands of years old the thin blade of a penknife cannot be forced between them. The railroad dates back to Egypt. Arago has claimed that they had a knowledge of steam. A

painting has been discovered of a ship full of machinery, and a French engineer said that the arrangement of this machinery could only be accounted for by supposing the motive power to have been steam. Bramah acknowledges that he took the idea of his celebrated lock from an ancient Egyptian pattern. De Tocqueville says there was no social question that was not discussed to rags in Egypt.

20. "Well," say you, "Franklin invented the lightning-rod." I have no doubt he did; but years before his invention, and before muskets were invented, the old soldiers on guard on the towers used Franklin's invention to keep guard with; and if a spark passed between them and the spear-head, they ran and bore the warning of the state and condition of affairs. After that you will admit that Benjamin Franklin was not the only one that knew of the presence of electricity, and the advantages derived from its use. Solomon's Temple, you will find, was situated on an exposed point of the hill; the temple was so lofty that it was often in peril, and was guarded by a system exactly like that of Benjamin Franklin.

Well, I may tell you a little of ancient manufactures. The Duchess of Burgundy took a necklace from the neck of a mummy, and wore it to a ball given at the Tuileries; and everybody said they thought it was the newest thing there. A Hindoo princess came into court; and her father, seeing her, said, "Go home, you are not decently covered—go home;" and she said, "Father, I have seven suits on;" but the suits were of muslin, so thin that the king could see through them. A Roman poet says, "The girl was in the poetic dress of the country." I fancy the French would be rather astonished at this. Four hundred and fifty years ago the first spinning-machine was introduced into Europe. I have evidence to show that it made its appearance two thousand years before.

21. Well, I tell you this fact to show that perhaps we do not invent just everything. Why did I think to grope in the ashes for this? Because all Egypt knew the secret, which was not the knowledge of the professor, the king, and the priest. Their knowledge won an historic privilege which separated them from and brought down the masses; and this chain was broken when Cambyses came down from Persia, and by his genius and intellect opened the gates of knowledge, thundering across Egypt, drawing out civilization from royalty and priesthood.

Such was the system which was established in Egypt of old. It was four thousand years before humanity took that subject to a proper consideration; and when this consideration was made, civilization changed her character. Learning no longer hid in a convent, or slumbered in the palace. No; she came out, joining hands with the people, ministering unto them and dealing with them.

We have not an astrology in the stars, serving only the kings and priests: we have an astrology serving all those around us. We have not a chemistry hidden in underground cells, striving for wealth, striving to change everything into gold. No; we have a chemistry laboring with the farmer, and digging gold out of the earth with the miner. Ah, this is the nineteenth century; and of the hundreds of things we know, I can show you ninety-nine of them which have been anticipated! It is the liberty of intellect, and a diffusion of knowledge, that has caused this anticipation.

22. When Gibbon finished his History of Rome, he said, "The hand will never go back upon the dial of time, when everything was hidden in fear in the dark ages." He made that boast as he stood at night in the ruins of the Corsani Palace, looking out upon the places where the monks were chanting. That vision disappeared, and

there arose in its stead the Temple of Jupiter. Could he look back upon the past, he would see nations that went up in their strength, and down to graves with fire in one hand, and iron in the other hand, before Rome was peopled, which, in their strength, were crushed in subduing civilization. But it is a very different principle that governs this land; it is one which should govern every land; it is one which this nation needs to practise this day. It is the human property; it is the divine will that any man has the right to know anything which he knows will be serviceable to himself and to his fellow man, and that will make art immortal if God means that it shall last.

THE PILGRIM MOTHERS[1]

BY

JOSEPH H. CHOATE

This speech was delivered at the seventy-fifth anniversary banquet of the New England Society in the City of New York, December 22, 1880. It is an excellent example of good after-dinner speaking, and makes unusually good use of all of the elements necessary for good entertaining speech.

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1. *Mr. Chairman and Gentlemen:*

"As unto the bow the cord is,
So unto the man is woman:
Though she bends him, she obeys him;
Though she draws him, yet she follows;
Useless each without the other."

I have no doubt, Mr. President, that it is in obedience to this most truthful sentiment of our New England poet that, tonight, your committee of arrangements have added the cord to the bow, so that, for the first time in the history of the Society, there might be a complete celebration of the landing of the Pilgrims. (*Cheers.*) I am not surprised, Mr. President, that you deem this subject so delicate a one for your rude hands to touch, or for your inexperienced lips to salute (*laughter*); that you have left it to one who claims to be by nature and experience more gifted with knowledge of the subject.

[1] From *Modern Eloquence,* published by Modern Eloquence Corporation, New York.

(*Laughter.*) And yet even I tremble at the task which you have assigned me. To speak for so many women at once is a rare and a difficult opportunity. It is given to most of the sons of the Pilgrims once only in a lifetime to speak for one woman. (*Laughter.*) Sometimes in rare cases of felicity, they are allowed to do so a second time; and if, by the gift of Divine Providence, it reaches to a third and a fourth, it is what very few of us can hope for. (*Laughter and cheers.*) And yet, sir, they will point out to you in one village of Connecticut a graveyard wherein repose the bones of a true son of the Pilgrims, surrounded by five wives who in succession had shared his lot, and he rests in the center, in serene felicity, with the epitaph upon the marble head-stone that entombs him inscribed, "Our Husband." (*Laughter.*) Now, whose husband, sir, shall he be in the world to come, if it shall then turn out that Joseph Smith was not a true prophet? (*Laughter.*)

2. I really don't know, at this late hour, Mr. Chairman, how you expect me to treat this difficult and tender subject. I suppose, to begin with, I may take it up historically. There is no part of the sacred writings that has so impressed me as the history of the first creation of woman. I believe that no invasion of science has shaken the truth of that remarkable record—how Adam slept, and his best rib was taken from his side and transformed into the first woman, Thus, sir, she became the "side-bone" of man!—the sweetest morsel in his whole organism! (*Laughter.*) Why, sir, there is nothing within the pages of sacred writ that is dearer to me than that story. I believe in it as firmly, as I do in that of Daniel in the den of lions, or Jonah in the whale's belly, or any other of those remarkable tales. (*Laughter.*) There is something in our very organism, sir, that confirms its truth; for if any one of you will lay his hand upon his heart, where the space between the ribs is

widest, you feel there a vacuum, which nature abhors, and which nothing can ever replace until the dear creature that was taken from that spot is restored to it. (*Cheers and laughter.*) Now, Mr. Chairman, you, as a bachelor, may doubt the truth of that; but I ask you, just once, here and now, to try it. (*Laughter.*) Follow my example, sir, and place your hand just there, and see if you do not feel a sense of "gone-ness" which nothing that you ever yet experienced has been able to satisfy. (*Cheers and laughter.*)

3. I might next take up the subject etymologically, and try to explain how woman ever acquired that remarkable name. But that has been done before me by a poet with whose stanzas you are not familiar, but whom you will recognize as deeply versed in this subject, for he says:

"When Eve brought woe to all mankind,
Old Adam called her woe-man,
But when she woo'd with love so kind,
He then pronounced her woman.

"But now, with folly and with pride,
Their husbands' pockets trimming,
The ladies are so full of whims
That people call them w(h)imen."

(*Laughter and cheers.*)

Mr. Chairman, I believe you said I should say something about the Pilgrim mothers. Well, sir, it is rather late in the evening to venture upon that historic subject. But, for one, I pity them. The occupants of the gallaries will bear me witness that even these modern pilgrims—these Pilgrims with all the modern improvements—how hard it is to put up with their weaknesses, their follies, their tyrannies, their oppressions, their desire of dominion and rule. (*Laughter.*) But when you go back to the stern horrors of the Pilgrim rule, when you contemplate

the rugged character of the Pilgrim fathers, why, you give credence to what a witty woman of Boston said—she had heard enough of the glories and virtues and sufferings of the Pilgrim fathers; for her part, she had a world of sympathy for the Pilgrim mothers, because they not only endured all that the Pilgrim fathers had done, but they also had to endure the Pilgrim fathers to boot. (*Laughter.*)

4. Well, sir, they were afraid of woman. They thought she was almost too refined a luxury for them to indulge in. Miles Standish spoke for them all, and I am sure that General Sherman, who so much resembles Miles Standish, not only in his military renown but in his rugged exterior and in his warm and tender heart, will echo his words when he says:—

> "I can march up to a fortress, and summon the place to surrender,
> But march up to a woman with such a proposal, I dare not.
> I am not afraid of bullets, nor shot from the mouth of a cannon,
> But of a thundering 'No!' point-blank from the mouth of a woman,
> That I confess I'm afraid of, nor am I ashamed to confess it."

Mr. President, did you ever see a more self-satisfied or contented set of men than these that are gathered at these tables this evening? I never come to the Pilgrim dinner and see these men, who have achieved in the various departments of life such definite and satisfactory success, but that I look back twenty or thirty or forty years, and see the lantern-jawed boy who started out from the banks of the Connecticut, or some more remote river of New England, with five dollars in his pocket and his father's blessing on his head and his mother's Bible

in his carpet-bag, to seek those fortunes which now they have so gloriously made. And there is one woman whom each of these, through all his progress and to the last expiring hour of his life, bears in tender remembrance. It is the mother who sent him forth with her blessing. A mother is a mother still—the holiest thing alive; and if I could dismiss you with a benediction to-night, it would be by invoking upon the heads of you all the blessing of the mothers that we left behind us. (*Prolonged cheers.*)

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